

AMERICAN PHOTO

SPECIAL
ISSUE

Pro Class: The Nikon D80

**THE
NEW
POWER
LIST**

**Photography's
Real Movers
& Shakers**



IMAGES

**Advertising, Photojournalism, Portraiture,
Student Work, Editorial, and Personal Work**

of the YEAR COMPETITION 2007



JANUARY/
FEBRUARY 2007
U.S.A. \$4.99
CANADA \$5.99
ON DISPLAY UNTIL
FEBRUARY 20, 2007
www.AmericanPhotoMag.com



Beautiful.



- Media Handling from 4"x6" up to 17"x22"
- Epson UltraChrome K3™ Ink Technology
- Ultramodern Photographic Screening Technology
- Nine Individual 80ml High-Capacity Ink Cartridges
- Auto-Sharing Photo and Matte Black Ink Technology
- High Performance Print Engine Speeds
- Standard USB 2.0 and 10/100 BaseT Ethernet
- \$1,295

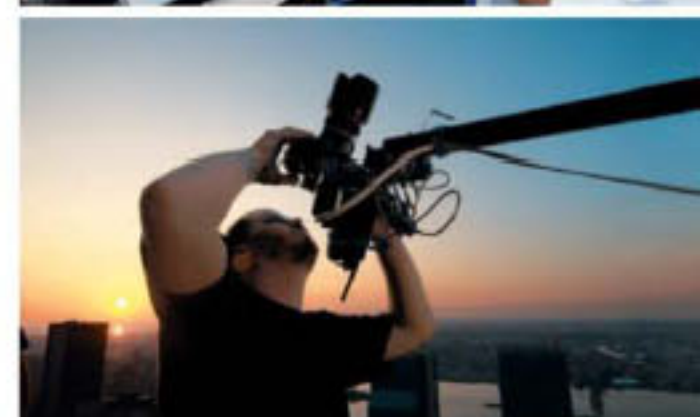
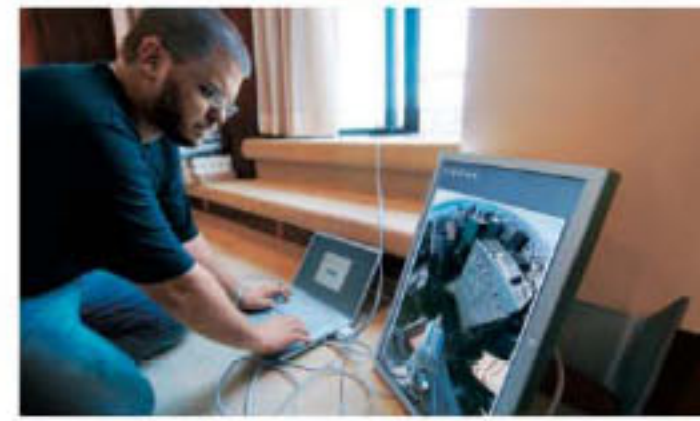
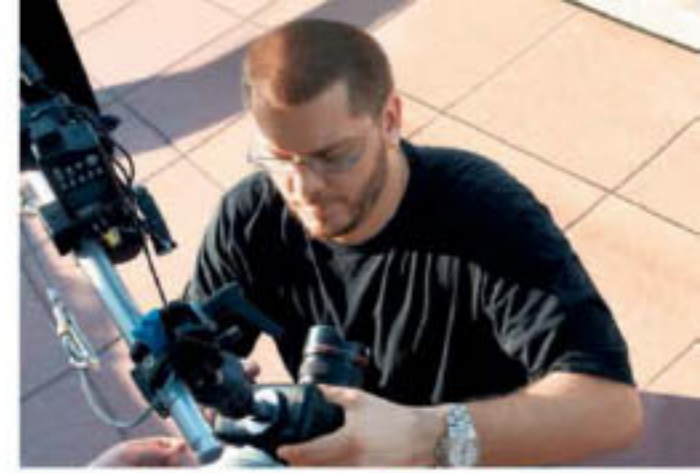
The new Epson Stylus® Pro 3800. Your perfect photo deserves a perfect print. Your image is a thing of beauty. But how will the rest of the world see it? With the new Epson Stylus Pro 3800, exactly as you envisioned. Unparalleled Epson UltraChrome K3 ink technology ensures every print will meet your exacting standards with rich blacks, clean highlights and neutral tones. That's the beauty of it. For more information, call 800.241.5373 or visit www.epson.com/3800.





A Chrysler Building engineer, captured by Vincent Laforet.

Aperture Profile: Vincent Laforet,
LIFE magazine, Chrysler Building, New York, NY
Vincent sets up for his shots, photographs a Chrysler Building engineer at work, then uses Aperture to import, edit, catalog, organize, retouch and publish his photos to his website, all from the top of the Chrysler Building.



To get the shot, Vincent Laforet battled vertigo, high winds and the pressure of an early deadline.

Atop Manhattan's famous Chrysler Building, routine maintenance is no easy task. Neither is capturing breathtaking photos of it. So with just a limited amount of time to shoot an engineer at work on one of the building's famous eagles, Vincent Laforet enlisted the help of Aperture™ and his MacBook™ Pro.

Only Aperture, the first all-in-one post-production tool for photographers, could help Vincent manage his entire workflow within such a narrow time frame.

Working in RAW from start to finish, Vincent used Aperture to immediately catalog his shots as he took them, add important metadata, compare full-screen RAW photos with Aperture's Stacks and built-in Loupe, then publish the final photos to his website — all from a landing on the 61st floor. By the time the shoot was over, thanks to Aperture, Vincent knew with certainty he'd made the most of his one chance.

Aperture gives photographers the post-production tools they need to shoot with confidence from anywhere. Which is something Vincent Laforet appreciates when he's on the ground, up in the air or somewhere in between.

For more of this story and others, visit apple.com/aperture/profiles



 **Aperture**

52



76



62



contents

special section

49 **The Images of the Year, 2007**

For our latest photo competition, we wanted to see the best work from the best pros on the planet, as well as from advanced amateurs and other photo enthusiasts. That makes this contest something entirely different from any other.

We called for entries in six categories. Then a jury of experts picked the winners and runners up in each category, as well as a grand-prize winner (whose identity was revealed in a gala event in New York City on December 7).

52

Photojournalism/Documentary

58

Advertising

62

Editorial

66

Personal Work

72

Student Work

76

Wedding/Portraits

AMERICAN PHOTO

Volume XVIII Number 1 January/February 2007

FROM TOP: THOMAS LEE; CARLO CARLETTI; JULIA FULLERTON-BATTEN

On the Cover:
Winning pictures
in our Images
of the Year contest
(see page 49).

Publications Mail Agreement No. 40052054.
Canadian Registration No. 1260-18209RT. Return
undeliverable Canadian addresses to: P.O. Box 503,
RPO West Beaver Creek, Richmond Hill ON L4B 4R6.
E-mail: americanphoto@neodata.com.

American Photo (ISSN 1046-8986) (USPS 526-930), January/February 2007, volume XVIII, issue 1, is published bimonthly by Hachette Filipacchi Media U.S., Inc., 1633 Broadway, New York, NY 10019. Periodicals postage paid at New York, NY 10001 and at additional mailing offices. Authorized periodicals postage by the Post Office Department, Ottawa, Canada, and for payment in cash. POSTMASTER: Send address changes to American Photo, P.O. Box 52616, Boulder, CO 80322-2616; (850) 882-7654; Fax (303) 604-7644; americanphoto@neodata.com. If the postal services alert us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year.



©2006 Nikon Inc. Each item pictured sold separately. No animals were harmed during production.

Does anything, anywhere strike fear in the heart of the Nikon pro?

There are no intimidating assignments when, like Nikon® Pro Joel Sartore, you rely on the Nikon D2X.™ It's the breakthrough digital SLR Sartore refers to as "the finest camera I've worked with." Combining 12.4-megapixel resolution with 5fps capability, the D2X is the core of Nikon's Pro Digital System, which also includes 50 legendary Nikkor® AF lenses and Nikon's state-of-the-art Speedlights. Asked how he pulled off this seemingly impossible shot, Sartore explained, "There was no light other than ambient, so the ISO was set high to stop the action. With this camera, I can work in nearly any light." Add leading-edge color reproduction and wireless capabilities and the Nikon D2X tears the competition apart.

For more wild details, visit nikondigital.com.



The breakthrough Nikon D2X, at the heart of the Nikon Pro Digital System.

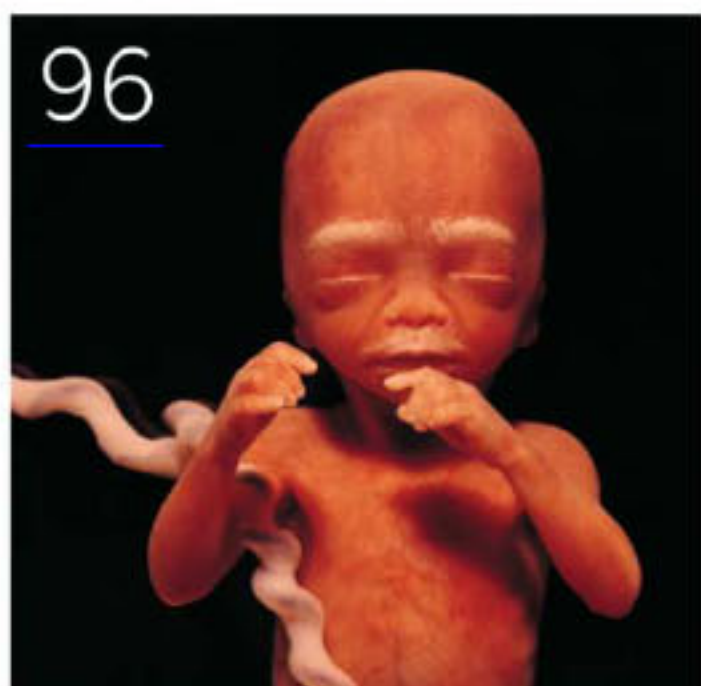


At the heart of the image™

20



96



115



88



portfolio

85 The Best Photo Books of the Season

This year we chose a diverse collection that includes a look back at Elvis in the crucial rock-and-roll year of 1956, a consideration of the influential fine-art photographer Francesca Woodman, a meditation on the aftermath of Hurricane Katrina by Robert Polidori, and more.

contents

departments

8 Inside American Photo

How our panel of experts chose the winners of our Images of the Year Competition.

16 Editor's Note

Every once in a while you've got to stand up and say, "I blew it." Now it's our turn.

19 Inside Photography

A portrait of the photographer Joel-Peter Witkin, somewhere between Heaven and Hell.

20 Inside Photography See It Now

Gonzo photography by Hunter S. Thompson, new views of *Alice's Adventures in Wonderland*, and more.

22 Inside Photography Career

How Karen Kuehn is getting her groove back.

24 Inside Photography Art

A fashion photographer shoots a supermodel reunion on the beach in the Bahamas.

28 Inside Photography Books

Dave Anderson's remarkable debut looks at the rough-and-tumble small town of Vidor, Texas.

33 State of the Art

Our first annual roundup of the innovators who are changing the art and business of photography.

115 Tech & Vision

Jeffrey Aaronson's portrait of a redhead, freckles and all, inspired by a perusal of the personal ads.

116 Tech & Vision Editor's Choice

The pro-caliber Nikon D80 is a perfect fit for non-professional shooters, too.

118 Tech & Vision Inside Photoshop

How you can get more creative control—in black and white, not just color—by shooting RAW.

122 Tech & Vision Workflow

To write the book on the new Photoshop Lightroom software, Mikkel Aaland put together a very special digital-imaging summit in Iceland.

124 Tech & Vision On Location

How Jeffrey Aaronson creates his unflinchingly detailed portraits with 20x24 Polaroid film and lots of flash.

AMERICAN PHOTO

Volume XVIII Number 1 January/February 2007

© 2006. Lexar and the Lexar logo are trademarks of Lexar Media, Inc. All rights reserved. All other trademarks are property of their respective owners. Actual usable memory capacity may vary. 1MB equals 1 million bytes; 1 GB equals 1 billion bytes. Lexar's "x" speed rating describes minimum write speed capability where X=150KB/sec sustained write speed.

Larry Crandall on location at the Strybing Arboretum using a Canon 5D and a Lexar 4GB 133x CompactFlash card.

At this moment, your memory card isn't your priority.

But aren't you glad it's ours? Created by professional photographers, Lexar's entire Pro line of memory cards is built with a focus on speed and reliability. So you can focus on capturing the moment. **Lexar. Focused on photographers.**



See the shot captured and our pro line at lexar.com/tree



MIKI JOHNSON (2)

JUDGING OUR IMAGES OF THE YEAR COMPETITION WAS NOT AN EASY JOB.



1. Members of our distinguished jury pore over entries, from left: **Natasha Lunn** of *The New Yorker*, **Anthony Bannon** of the George Eastman House, and **Marcel Saba** of the Redux photo agency.

2. Our judges included **Robert Gilson** (left) of the 92nd Street Y in New York City, and **William Hunt** (right) of the Hasted Hunt Gallery.

2

It was simply a matter of scheduling, not superstition, that led us to judge our first-ever Images of the Year picture contest (see page 49) on Friday, October 13. As most photographers know, you take the bad luck along with the good. One of our judges, Anthony

Bannon, flew into New York City that morning from the upstate city of Rochester, where he works as the director of the esteemed George Eastman House museum. As luck would have it, Bannon had to fly back out later that day, because an early-season storm had dumped two feet of snow on Buffalo, where his 92-year-old mother lives. "The streets are closed, but I can get through in my four-wheel-drive," Bannon said matter-of-factly.

The rest of our judges didn't have such an arduous journey: Natasha Lunn, photo editor of *The New Yorker*, just walked up the street from her office to ours. Marcel Saba, founder and owner of the Redux photo agency, came from his office in Union Square. William Hunt, co-owner of the Hasted Hunt Gallery in Chelsea, was just a short subway ride away. And Robert Gilson, director of the School of the Arts at the 92nd Street Y in New York, came to us from uptown.

American Photo has held photo contests before, but nothing like the new Images of the Year competition. Rather than judge the entries ourselves, we felt it would be better to have outside experts come in to help us out. For one thing, our Call for Entries, which went out last April, resulted in a flood of pictures from all over the world. Then again, this year's winners will be sharing some \$15,000 worth of prizes. We needed judges who could be impartial and passionate about the art in front of them.

It took about three hours for our jury to go through the finalists in each of the competition's six categories. The winners were picked by consensus, after intense discussion. In the end, the judges had to choose one grand-prize winner from among the six. That person, chosen by secret ballot, was to be announced at a gala event in Manhattan on the evening of December 7.

CONTRIBUTORS

INSIDE AMERICAN PHOTO

AMERICAN PHOTO

Vice President/Editor in Chief **David Schonauer**
 Art Director **Deborah Mauro**
 Managing Editor **Jack Crager**
 Executive Editor **Russell Hart**
 Online Editor **Jay DeFoore**
 Assistant Editor **Miki Johnson**
 Associate Art Director **John Pamer**
 Editor at Large **Jean-Jacques Naudet**

Contributing Editors: Jonathan Barkey, Vicki Goldberg, Dirck Halstead, Eliane Laffont, Steve Pollock

Vice President/Publisher **Jeffrey Roberts**
 Associate Publisher **Anthony M. Ruotolo**
 Vice President/Senior Counselor **Herbert Keppler**

West Coast Ad Director **Lori S. Reale**
 Business Development Manager **Phil Mistry**
 Account Executive **Eric Shepherd**
 Account Executive **Sara Schiano**
 Classified Ad Sales **Alvaro Pinzon**
 Advertising Coordinator **Irene Reyes Coles**
 Mentor Series Director **Mirjam Evers**
 Special Events Manager **Michelle M. Cast**
 Special Events Coordinator **Carey Roberts**
 Promotion Manager **Alexandra Cooper**
 Senior Promotion Designer **Alvida McGlashan**
 Promotion Designer **Erin Friedmann**
 Web Producers **Jane Helmick**
 Assistant to the Publisher **Merci Celestial**
 Sales Assistant **Vanessa Vazquez**
 Production Director **Silvia Coppola**
 Production Manager **Mara Scuotto**
 Production Assistant **Marjorie Johnson**
 Prepress Technician **Annie Andres**
 General Manager **Julio Pacheco**
 VP, Circ. Business and Strategy **Philip Ketonis**
 Sr. Group Circulation Director **Mirta Soto**
 Sr. Dir., Newsstand Marketing **William Michalopoulos**
 Circulation Newsstand Director **Margaret J. Hamilton**

Nicholas J. Matarazzo, Executive VP, Group Publishing Director, Men's Enthusiast Network (M.E.N.);
John Owens, Senior VP, Group Editorial Director

Classified Ad Sales: (800) 445-6066, **West Coast Ad Director:** Lori S. Reale, 1045 Turquoise St. Unit A, San Diego, CA, 92109; (858) 483-0389. **Detroit Ad Representative:** Jeff Lantzy, 100 West Big Beaver, Ste. 655, Troy, MI 48064; (248) 729-2142. **Corporate Direct Response Sales Manager:** Peter Brevett, 1633 Broadway, New York, NY 10019; (212) 767-5702. **Special Photo Events:** Mirjam Evers, (212) 767-6021; Michelle M. Cast, (212) 767-6086.

Member Audit Bureau of Circulations
 COPYRIGHT © 2006, HACHETTE FILIPACCHI MEDIA U.S., INC. AMERICAN PHOTO® IS A REGISTERED TRADEMARK OF HACHETTE FILIPACCHI MEDIA U.S., INC., PRINTED IN THE UNITED STATES.
Gérald de Roquemaurel, Chairman; **Jack Kliger**, President and Chief Executive Officer; **Philippe Guelton**, Executive Vice President and COO; **John T. O'Connor**, Executive Vice President, CFO & Treasurer; **Catherine R. Flickinger**, Executive Vice President and General Counsel; **John Bobay**, Senior Vice President/Chief Information Officer; **Jane Chesnutt**, Senior Vice President, Group Editorial Director; **Michele Daly**, Vice President, Human Resources; **Peter Herbst**, Senior Vice President, Group Editorial Director; **Anne Lattimore Janas**, Senior Vice President, Consumer Marketing; **Thomas Masterson**, Senior Vice President, Corporate Communications; **Stephen J. McEvoy**, Senior Vice President, Corporate Sales & Marketing; **Anthony R. Romano**, Senior Vice President, Manufacturing & Distribution; **Carol A. Smith**, Senior Vice President, ELLE Group Publishing Director.
 A WHOLLY OWNED SUBSIDIARY OF HACHETTE FILIPACCHI MEDIAS, S.A.

HFMUS.
 Hachette Filipacchi Media
www.hfmus.com

MPA **ABC**

Editorial contributions should be sent to *American Photo*, 1633 Broadway, New York, NY 10019. Submissions must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for the safety of unsolicited original artwork, photographs, slides, or manuscripts. **Subscriber address changes** should be sent to *American Photo*, P.O. Box 52616, Boulder, CO 80321-2616. **Customer service:** Call (850) 682-7654; fax (303) 604-7644; e-mail americanphoto@neodata.com. **Back issues** are \$8.95 each (\$10.95 in Canada; \$15.95 other countries) in U.S. funds. Add \$1 for special issues. Send check or money order to: *American Photo* Back Issues Dept., Box 50191, Boulder, CO 80322-0191; (800) 333-8546. *American Photo*, Jan./Feb. 2007, Vol. XVIII, No. 1, CBN: 126018209 RT. PN Sales Agreement Number: 856878. Contents © 2006 Hachette Filipacchi Media U.S., Inc.

Occasionally we share our information with other reputable companies whose products and services might interest you. If you prefer not to participate in this opportunity, please call the following number and indicate that to the operator: (850) 682-7654.

©2006 Sony Electronics Inc. All rights reserved. Reproduction in whole or in part without written permission is prohibited. Sony, Sony logo, Alpha, and Like No Other are trademarks of Sony. All other trademarks are the property of their respective owners.

The new Sony α with Anti-Dust technology.



Protect your vision.

SONY®

α



Is this the end of dust? Introducing the new Sony® α (alpha) DSLR camera. A 10 MP marvel with Anti-Dust technology that repels dirt and dust from the image sensor—resulting in cleaner, clearer pictures no matter how often you change lenses. Plus it's compatible with over 16 million A-mount lenses already in existence. The new Sony α . It's creative freedom. Under your control. sony.com/dslr

like.no.other™

Available at

sony style

amazon.com



COMPUSA

CRUTCHFIELD

Fry's

RITZ

Sears

THE TRUE FLAVOR OF
MEXICO
ISN'T FOUND IN A
TOURIST BOOK

ENJOY YOUR DISCOVERIES. DRINK RESPONSIBLY.
DON JULIO TEQUILA. 40% ALC/VOL. ©2005 IMPORTED BY DIAGEO AMERICAS, NORWALK, CT.

Hotel Habita in Mexico City.

THERE'S A MEXICO WHERE
CRAFTSMANSHIP AND PASSION COME TOGETHER
TO CREATE MEXICO'S No.1 ULTRA-PREMIUM TEQUILA.



TASTE THE MEXICO YOU DON'T KNOW™

NUEVOEDGE.COM

TEQUILA
Don Julio[®]
presents

MEXICO'S NUEVO EDGE™

FOUR LEADING PHOTOGRAPHERS
SHARE THEIR UNIQUE VISION OF
AN EVER-CHANGING MEDIUM

JOAQUIN TRUJILLO

"This is my life, my passion, my dream."

Joaquin Trujillo has always been drawn to the fine arts, even learning Mexican Folk dancing in kindergarten. But it wasn't until a photography teacher showed him the process of turning film into pictures that he found his destiny. "It was like 'wow'. I felt this amazing energy," says the 30-year old photographer who, with partner Brian Paumier, founded the Trujillo-Paumier photo studio in Los Angeles.

Trujillo credits photographer James Fee, who died last Fall, with helping him discover his true photographic style. "He taught me



:SNAP SHOT:

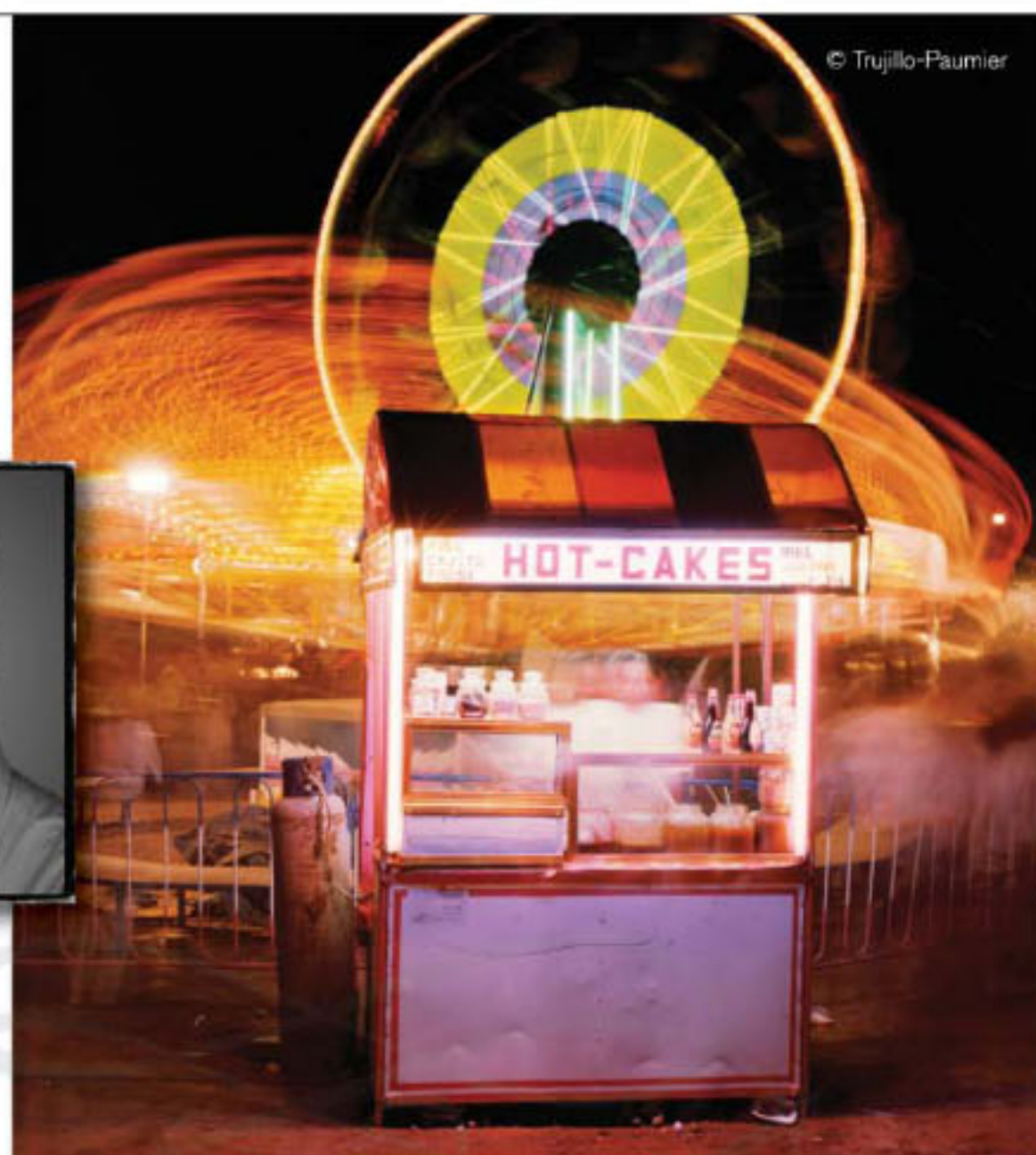
INSPIRATIONS: Photographer James Fee and Irvin Penn; Artist Frieda Kahlo

MEMORABLE SHOOT: Photographing the "Muxes" in Oaxaca, Mexico

ADVICE TO NEW PHOTOGRAPHERS: "You need to know your basics. Technology is great and all, but you can get lost."

FAVORITE MUSEUM: Museo Ruffino Tamayo, Mexico City

INTERESTING FACT: He's the youngest of eleven children and wanted to be a government/history teacher.



to appreciate other people's work. How to see someone's work and make it your own," he says. "Not to copy, you understand, but to get inspiration from it."

While he acknowledges the difficulty of photographing something that has already been immortalized, Trujillo says it can be done. He points to a TRAVEL AND LEISURE shoot in Oaxaca, Mexico as an example of how he and Paumier captured the essence of the local Muxes (or transvestites). "It's been done so many times before," he conceded. "But we did it our way. We shot portraits. We shot them as individuals, with respect. We did full body. Full authentic color."

Adds Trujillo: "Look, we don't try to reinvent the wheel. We just try to absorb as much as we can from the environment and show this through our work." But there also has to be something more to succeed. Passion. "This is my life, my passion, my dream," he says. "If you don't give up, then things will always work out."



BRIAN PAUMIER

"We don't just photograph, we interact."



When Brian Paumier trains his lens on a subject, he doesn't want to just photograph them, he wants to know them. To see inside them. "When we meet subjects, we hang out with them. We talk, we really enjoy their company," says Paumier, who teamed up with Joaquin Trujillo to start the Trujillo-Paumier photo studio in Los Angeles.

Yet, even Paumier gets stumped at times. "People you think will be great, like some famous people or musicians you respect, turn out to

:SNAP SHOT:

INSPIRATIONS: Photographer Mike Disfarmer; painter Mark Rothko; director Stanley Kubrick

MEMORABLE SHOOT: His first assignment photographing restaurants and B&Bs on the border of Texas and Mexico. "A border patrol dog sniffed out the tape we use for film holders so the guards took apart the whole truck."

ADVICE TO NEW PHOTOGRAPHERS: "Digital is good. Analog is good. By bringing them together, creating a hybrid, you take photography to another level."

FAVORITE MUSEUM: Museo Nacional de Antropología, Chapultepec, Mexico

INTERESTING FACT: Was a "frustrated" illustrator/painter before becoming a photographer.

be real difficult to work with," he says. "While others who maybe you think won't look as good or seem difficult, are just fantastic."

From one job to the next, Paumier says he never knows what to expect. And he loves that. "It's always an adventure," says the 33-year old Oxnard, California native who is one of three brothers, all of whom grew up with "burritos, low riders and Quincearás".

Paumier's passion, however, remains portraits. He will often approach a building or location in the same manner as the people he photographs. "We shoot eye level, never looking down. We really are very straight forward," he says, citing the late photographer James Fee as a huge inspiration. "We don't just photograph, we interact with the subject. We want to celebrate them. Show them our respect for them."



© Mauricio Guillen



of resistance to speed," he points out, stressing that digital caters to the demands of an industry increasingly obsessed with fast results. "That said, I wouldn't mind owning a Leica Digilux."

Guillen enjoys photographing urban scenes where power relations are constantly translated into the landscape. "I love how different people daily have to invent ways to co-exist," he says. For example, he always wanted to photograph the wall built to separate the Palestinians from the Israelis. But when he finally traveled to

Israel to see the wall running along the West Bank, he decided he couldn't do it justice. "The reality of the situation is a lot more complex than an image of walls and separation could represent," he admits.

Although currently living in London, Guillen plans to build a home/studio on the outskirts of Mexico City where he will enjoy life at a slower pace. "I see myself doing everything very slowly there, enjoying every second that goes by while feeling very Mexican."

MAURICIO GUILLEN

"I'm less interested in the quality of the image than what it's trying to convey."

"You can always see the difference when people enjoy what they do and [it's] not just simply a way to pay bills," says 35-year old professional photographer Mauricio Guillen, whose passion for his work can be traced back to the day he discovered an ability to use the medium to collect experiences and share them with others. "As much as I will always enjoy a good print, I'm less interested in the quality of the image than in what it's trying to convey."

And film best captures this essence, according to Guillen who only uses digital photography to test ideas. "I work very slowly and the way I work reflects this, a sort

:SNAP SHOT:

INSPIRATIONS: Photographers Hans Peter Feldman, Alexander Rodchenko and Walker Evans

BEST TECHNIQUE: "Keeping things simple. I shoot Fuji400 color film on a hand held Leica M6 with available light."

FIRST ASSIGNMENT: Photographing the Paris home/studio of Mexican painter and sculptor Juan Soriano

ADVICE TO NEW PHOTOGRAPHERS: "Do it for yourself. I also think it's the only way to attain originality."

FAVORITE MUSEUM: Design Museum, Oaxaca

INTERESTING FACT: Stopped completely taking photos for two years as a conscious meditation on what taking pictures means to him.

MAYA GODED

"It's a constant confrontation with one's self."



:SNAP SHOT:

INSPIRATIONS: Photographer Graciela Iturbide; muralist Jose Clemente Orozco; cinematographer Gabriel Figueroa

MOST MEMORABLE ASSIGNMENT: Photographing the vanished and murdered women of Juarez, Mexico.

ADVICE TO NEW PHOTOGRAPHERS: "Try to photograph issues that you really care about."

FAVORITE MUSEUM: Museo Nacional de Antropologia, Chapultepec, Mexico

When photographer Maya Goded was a little girl she had difficulty speaking so she used painting as a way to express herself. When she later turned to photography the 39-year old Goded found she could capture what had always intrigued her as a child. "I was interested in different societies, of meeting new people, of learning the different ways they lived," says Goded. "I grew up with these questions and throughout my career have come to realize they are the underlying theme of my photography."

Still, Goded feels most inspired by images, emotions and experiences that also somehow relate to her life. For example, her most memorable assignment was photographing the murdered women of Juarez, Mexico. "For me, that assignment wasn't a photographic one. It was an opportunity to understand the fear I had as a small child," she explained. Goded says she had always feared violence, injustice and what "it meant to be human."

Although she lives in Mexico City, Goded is drawn to less populated areas such as the desert of San Luis Potosi and little roadside towns. But she's still a big fan of the center of Mexico City with its trinket shops and dance halls—places she enjoys and that are a part of her everyday life. It's this sense of involvement that influences her work. "All of the reportages that I care about and that become mine are directly related to my life," she says. "It is a constant confrontation with one's self." ■

THE "OTHER" MEXICO

Photographer Joaquin Trujillo and partner Brian Paumier are building a house in Zacatecas, Trujillo's hometown where his parents still live. This is the "real" Mexico, says Trujillo. "Go in a little bit, go inland. This is how the real people live." To help you discover other insider spots, we've listed some of our favorites.

Surf the Mexican pipeline at Zicatela Beach in PUERTO ESCONDIDO, OAXACA.

Bike the rugged terrain, travel back roads to small towns and see the world's newest volcano (Volcan Paricutin) in MICHOACAN.

Enjoy the theater, museums and vibrant culture of Xalapa (or Jalapa), the capital of VERACRUZ.

Drink in the rich architectural history and visit a Mummy Museum in GUANAJUATO, a walled city in the mountains.

Soak up the low-key charm of ZIHUATANEJO, an authentic fishing village that's only four miles from Ixtapa, but is the polar opposite of that popular resort.

Snorkel and scuba dive in the clear, unspoiled waters surrounding ISLA MUJERES, a tiny island with a downtown consisting of only four or five blocks.

Listen to unique, local music in TAMAZUNCHALE in the state of San Luis Potosi

Go saltwater fly fishing in XICALAK, a rustic town along the Mexican Caribbean.

For more Mexican contemporary culture visit NuevoEdge.com

presented by

TEQUILA
Don Julio

Enjoy Your Discoveries. Drink Responsibly.

Don Julio Tequila 40% alc/vol.

© 2006 Imported By Diageo Americas Norwalk, CT.

DEPARTMENT OF CORRECTIONS

E D I T O R ' S N O T E



© SALLY MANN

Jessie as Jessie (left); Jessie as Madonna (right).



Maybe the camera moved. Maybe the kids moved.



Maybe you should move to a higher level of digital from Fujifilm.

I hate making stupid mistakes. (Even that statement is idiotic; who doesn't?) Now it's time to confess my most recent one: In our September/October issue, I wrote a short piece about the photographer Len Prince and his muse, Jessie Mann. Captivated by her ethereal beauty and chameleon-like qualities, Prince has been photographing Mann for several years, creating daring images of her in disguise as famous characters from art and literature, as well as images that explore her own identity. I failed to mention that a show of his work went up this fall at the Danziger Project Gallery in Manhattan. But that wasn't my stupid mistake.

Central to the interest of Prince's pictures is who, exactly, Jessie Mann is. She is the daughter of the photographer Sally Mann, and, while still a girl in the late 1980s, she was the subject of many of her mother's controversial images. In those well-known photographs, Sally Mann photographed Jessie and her two siblings, sometimes nude, on their farm in Virginia. The pictures raised the ire of conservative moralists during the Reagan era, but in truth they were sweet laments to a passing time and place, a mother's adoration of her young children and a coming to terms with the real fact that soon they would no longer be young.

Because of that, I felt we had to show one of Sally Mann's photographs, along with those of Prince. Here's where I made my first mistake: In a hurry to meet a deadline, we used a Mann photo that we found lying in one of our files, neglecting to call the photographer herself to ask permission. That was an inexcusable oversight, and I apologize for doing so.

Then, to make matters worse, we ran Mann's photograph incorrectly, showing only half of an image that was made as a diptych. (The work appears here as it was meant to be.)

When all this came to light, in a telephone conversation with Sally Mann, I promised to run a small correction. "You know now that if you don't I'll hunt you down," she said, in the kindest way possible. On second thought, I knew I'd better make my mea culpa in this note. Trespassing on a photographer's copyright is wrong, especially for a magazine like *American Photo*, which promotes photographers' rights.

The episode also caused me to go back and look at Mann's pictures from the period. I've been wondering whether these images—so beautiful and so poignant, so accessible to any parent who has seen his or her child grow beyond tender youth and the small universe of the family home—would be as controversial if they were to appear on the art scene in 2006? Probably. Children are always a flash point in our culture: An article in our July/August issue, about photographer Jill Greenberg's pictures of crying children, raised a real ruckus in the blogosphere. There's this certainty, too: Politicians and moral hucksters looking for a quick fix of money or popular support simply can't resist going after art, which is an exceptionally tasty low-hanging fruit on the publicity tree. There's plenty for photographers to worry about without having a magazine like *American Photo* screw up.

David Schonauer

David Schonauer, EDITOR IN CHIEF

FUJIFILM

Real Photo Technology spells the difference between murky and clear.



Picture Stabilization and high speeds let you keep up with moving targets.

THE KIDS WERE BOUNCING.
THE CAMERA WAS SHAKING.
THE LIGHT WAS LOW.
THE PICTURES ARE PERFECT.

HOW'D THAT HAPPEN?

Even when your target moves, even when your camera shakes, even when the light is low, Fujifilm's FinePix digital cameras capture shots that, otherwise, might have slipped away forever. How? With Fujifilm's exclusive Real Photo Technology, Picture Stabilization and now with a new breakthrough in the S6000fd called Face Detection.

To learn more about the cameras and valuable cash rebates, visit get.fujifilmRPT.com or 1-866-407-3854.



FinePix Z3



FinePix F20



FinePix F30



FinePix V10



FinePix S6000fd



FinePix S9000

Baby, It's Cold Outside

And it's one of the best times of year for capturing photo memories. With Tamron's all-in-one 18-200mm Di II zoom lens, it's easier than ever to catch ear-to-ear grins in the crunchy snow. This incredible compact zoom, designed for your digital SLR camera, gives you the full range for winter fun, from wide-angle snowman shots to telephoto rosy cheeks, plus macro (much more than a basic kit lens). And because of its all in one lightweight, compact design, you won't have to fumble with switching lenses just to get closer to the action. Tamron 18-200mm. Zoom in on the fun.



Image by Stacie Fiem using Tamron's SP AF18-200mm Di II lens



AF18-200mm F/3.5-6.3 XR Di II
LD Aspherical [IF] MACRO

TAMRON®

Visit www.tamron.com.

INSIDE

PHOTOGRAPHY



He wanted to be photographed between the devil and God," says **Karen Kuehn** of her picture of eccentric fine-art photographer Joel-Peter Witkin. "I guess that means he's in purgatory." Kuehn, a former New York City wunderkind photographer who moved to the wilds of New Mexico to raise her son, has recently been working on a project about artists who reside in her adopted state. The work, she hopes, will help her raise herself from her own career purgatory. (See [page 22.](#))



© THE ESTATE OF HUNTER S. THOMPSON/THE GONZO TRUST/COURTESY AMMOBOOKS.COM AND M+B

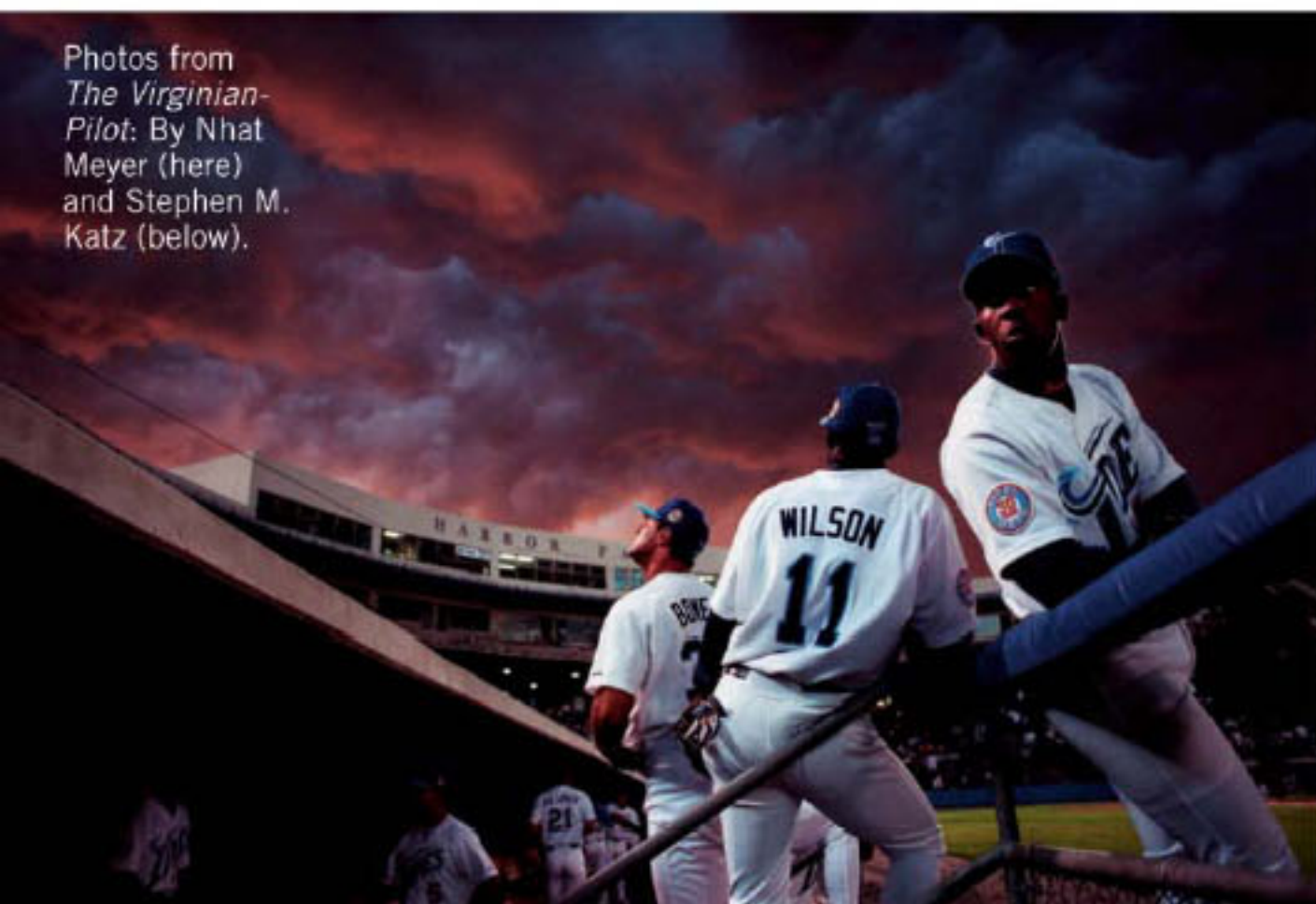
IMAGES OF A LIFETIME HUNTER S. THOMPSON'S PERSONAL PICS GO PUBLIC



Here and left:
From Thompson's
scrapbook

SEE IT NOW

Photos from
*The Virginian-
Pilot*: By Nhat
Meyer (here)
and Stephen M.
Katz (below).



CHRISTLER MUSEUM OF ART/COURTESY THE VIRGINIAN-PILOT (2)



PHOTO STORIES

More than 300 photos documenting *The Virginian-Pilot's* history are on display at the Chrysler Museum of Art in Norfolk, Virginia, through January 7. "A Century of Great Photography from *The Virginian-Pilot*" will also allow visitors to see the paper's original darkroom and a collection of cameras used by *Pilot* photographers through the years.

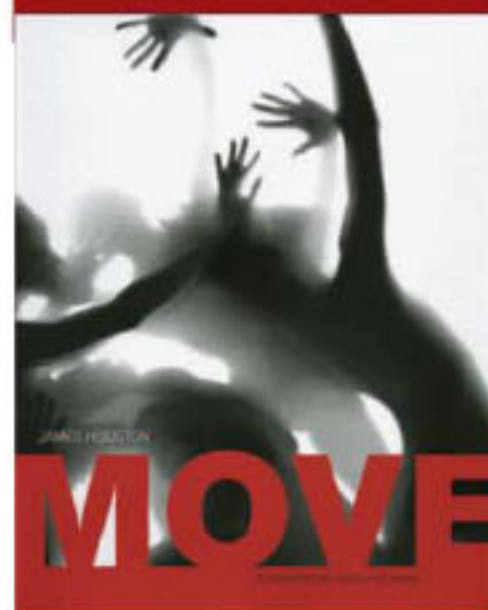
Hunter S. Thompson is known for living the stories he told. Now an exhibition at M+B Gallery in Los Angeles is telling the stories of that life through photos by the legendary author of *Fear and Loathing in Las Vegas*. "GONZO," the exhibition organized by M+B and AMMO Books, will include never-before-seen photos from Thompson's personal archive, including self-portraits and personal moments, as well as images from his time as a foreign correspondent in Puerto Rico and on the road with the Hell's Angels. The show, on view through January 6 at M+B Gallery at 612 N. Almont Dr., coincides with the release of a book, also titled *GONZO*, which chronicles Thompson's life through his own photographs and memorabilia. The book also contains stories about Thompson as told by his family and friends, including Jack Nicholson, Jimmy Carter, and Anjelica Huston.



© MAGGIE TAYLOR

LASTING BENEFITS

Photos from James Houston's recent book *Move* have toured New York, London, and Sydney to benefit AIDS charities in each city. In the book by powerHouse, professional dancers, often nude, are captured in striking black and white. Houston's author royalties will go to the charity Dancers Responding to AIDS.



WONDER WORKS

The surreal, fairy-tale images from Maggie Taylor's new *Almost Alice* project conflate illustrations from various versions of Lewis Carroll's *Alice's Adventures in Wonderland* with tintypes and daguerreotypes of anonymous Americans from the mid-1800s, when the book was written. Images from the project are on view at the Verve Fine Arts gallery at 219 E. Marcy St. in Santa Fe, New Mexico, through January 13.



Official Camera
of the NFL



NFLPLAYERS



Introducing the Canon EOS Digital Rebel XTi.

With more than 70 years of Canon innovation built right in, the new 10.1-megapixel Digital Rebel XTi makes shooting like a professional photographer amazingly simple. Whether it's a backyard pick-up game or the NFL, you'll never miss any of the action with the fast 3 frames-per-second shutter speed and more than 50 compatible EF and EF-S lenses. The large 2.5-inch LCD monitor and direct print capabilities make sharing those action-packed photos simple and enjoyable. **Canon Rebel, it's America's favorite way to shoot America's favorite sport.***



Canon
*image*ANYWARE

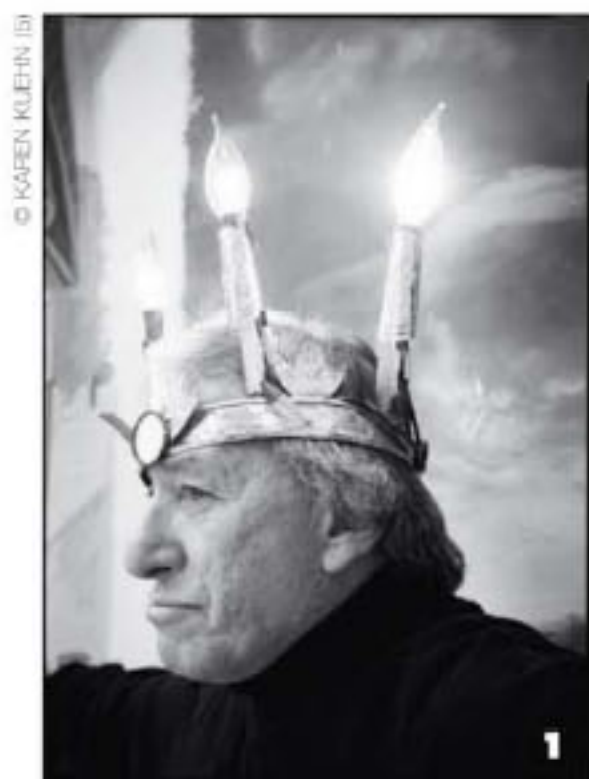
10.1-MEGA PIXEL CMOS SENSOR • DIGIC II IMAGE PROCESSOR • 3 FRAMES-PER-SECOND • 2.5-INCH LCD MONITOR • PICTURE STYLE FUNCTION

To learn more about how you can get the most out of your EOS Digital Rebel XTi, visit the Canon Digital Learning Center at www.photoworkshop.com/canon

©2006 Canon U.S.A., Inc. Canon, EOS, EOS Rebel and DIGIC are registered trademarks of Canon Inc. in the United States and may also be registered trademarks or trademarks in other countries. IMAGEANYWARE is a trademark of Canon. All rights reserved. © 2006 NFL Properties LLC. Team names/logos are trademarks of the teams indicated. All other NFL-related trademarks are trademarks of the National Football League. NFLPLAYERS is a trademark of PLAYERS INC. Printer output image simulated. Printer sold separately. *Based on units sold to date.

A FORMER STAR
GETS BACK
IN THE PICTURE

KUEHN RETURNS



CAREER

INSIDE PHOTOGRAPHY



1. One of Kuehn's portraits of Albuquerque-based fine-art photographer Joel-Peter Witkin, taken at his home last October. "It wasn't like I took the shot; it was more like he gave it to me," says Kuehn. "He told me exactly how he wanted everything."

2. A portrait of another artist, photographer Sally Mann, surrounded by her three children, shot by Kuehn for *The New York Times Magazine* at Mann's farm in Virginia in 1992.

3. This photo sums up why Kuehn moved to New Mexico. "I wanted a place where my son could grow up swimming in irrigation ditches," she says. "In New York all we had was homeless guys peeing on our front stoop."

4. Kuehn shot *Monster Garage* celebrity Jesse James in 2002 the way any respectable outlaw biker should be: in a pickup, with a dog. "He looks way tougher than he is," Kuehn says.

There are several ways that photographers' careers can go off track. Some struggle but never get their big breakthrough. Others simply can't handle success and derail themselves. Then there is the example of Karen Kuehn.

In the 1990s she was one of the country's most in-demand editorial photographers, working primarily with *The New York Times Magazine* over a 15-year period. Then life got in the way of her career. Kuehn became a single mother and in 2001 decided to leave New York. "I crave the outdoors, and I needed to raise my son where he could be rooted in an earthy place," she says. "It was a lifestyle choice." Kuehn moved to the small town of Peralta, New Mexico, down the road from Albuquerque. "I have six acres and fresh eggs every morning," she says. But fresh assignments have been harder to come by. "Financially it's been a disaster," she admits.

Recently, though, Kuehn has been picked up by a new rep, @radical.media, and she's been working for a number of commercial clients. Most important, perhaps, is a personal project: portraits of New Mexico artists, such as Joel-Peter Witkin. "I know more about myself now than before," she says. "That is my strength." —JEFFREY ELBIES

Q&A KAREN KUEHN

You've had an interesting career.

All I can say about my life in photography is that funny things happen. You make choices, and you deal with them.

Why did you choose New Mexico, after New York?

My friend Chip Simons left New York to raise his family in New Mexico, and he's gone on to make a good career as a photographer. But it takes three times the hustle to make it work. When you're not in a big city, especially New York, people forget about you very quickly.

Who are you working for now?

I've done some commercial work for Gillette, and I've been shooting regularly for *Glamour* and *Golf* magazines.

How did you start in photography?

I'm originally from Long Beach, California. I went to the Art Center School of Design in Pasadena, then did an internship at *National Geographic*. Then I went to New York, where I stayed for 16 years.

Any regrets?

Some, honestly. But what's important is that I have found I love photography more than ever.





NEW FROM HP, PRINTERS WITH A BUILT-IN EYE FOR COLOR. JUST LIKE YOU.

Like the best photographers, the revolutionary new HP printers have an instinctive sense of color. The new HP Designjet series of printers have a built-in spectrophotometer that analyzes color and calibrates it to match the media used. So quality stays consistent from print to print, media to media. And creating ICC profiles is quick and easy. The Designjet Z3100 even teams 11 Viverra pigmented inks with a gloss enhancer for superior color gamut, gloss performance and true black and white. And the waterfast output stays fade-resistant for more than 200 years¹. Great photography demands a highly-developed sense of color. Make sure your printer has one.

To request a print sample, or for additional information, please visit www.hp.com/go/pro-photo3. To speak to an HP Representative please call 1-866-625-1176.



HP PHOTOSMART PRO B9180*
13" x 19" 8 Viverra pigmented
inks desktop printer



HP DESIGNJET Z2100*
24" – 44" pedestal printer
with 8 Viverra pigmented inks



HP DESIGNJET Z3100*
24" – 44" pedestal printer
with 12 Viverra pigmented inks

Main image © Chris Steele-Parkins/Magnum Photos

¹Based on Wilhelm+Research.com testing (visit www.wilhelm-research.com for full details). For similar systems: For the HP Photosmart Pro B9180, based on display permanence testing under glass using HP Advanced Photo Paper, HP Matte Photo Paper, HP Hahnemühle Smooth Fine Art Paper and HP Hahnemühle Watercolor; similar display permanence with additional HP recommended papers. Waterproof performance with HP Advanced Photo Paper; water-resistant with other HP recommended papers. 100-year display permanence rating of over 200 years by Wilhelm Imaging Research, Inc., printed with HP 70 Viverra pigment inks on a range of HP creative and specialty media using HP Designjet Z2100/Z3100 photo printers. For details: <http://www.hp.com/go/supplies/printpermanence>. * Mac and PC fully compatible. © 2006 Hewlett-Packard Development Company, L.P. All rights reserved. The information contained herein is subject to change without notice. Some of the images are simulated.



1. Supermodel Veronica Varekova in the surf off Harbor Island, in the sun-soaked Bahamas.
2. "At noon, when the light was too harsh for shooting on land, we'd go into the water."
3. The project, says Mazzucco, wasn't just about the models. "It was about this place, at this moment in time."
4. The entire cast, clockwise from top left: Rachel Hunter; Rebecca Romijn; Veronica Varekova; Yamila Diaz-Rahi; Daniela Pestova; Carolyn Murphy; Elsa Benitez; Elle Macpherson.

ART

SWIMSUIT REUNION

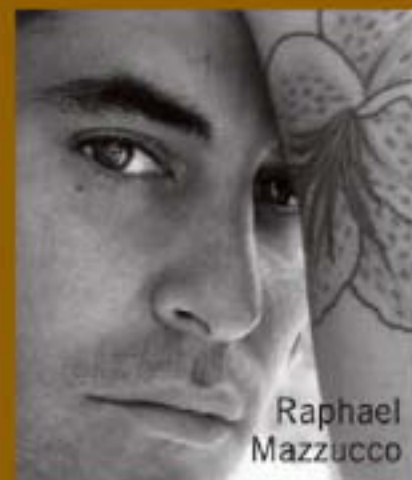
ELLE, RACHEL, AND CREW RETURN TO THE BEACH

Fashion photographer Raphael Mazzucco shot the cover and 36 pages inside last year's 250-page *Sports Illustrated* Swimsuit Issue. But what he really liked were the pictures that never got into the magazine.

On top of his cover assignment, Mazzucco had been tasked with shooting a story featuring eight of the famous models who'd posed for *SI* in the past. Editor Diane Smith selected the group, including Elle Macpherson, Rebecca Romijn, and Rachel Hunter.

Shooting in the Bahamas with a Pentax 67 and a Leica Digilux 2, Mazzucco made images that went well beyond the magazine's usual T&A requirements to capture a timeless celebration of sun, water, and beauty. The pictures can finally be seen this fall in a new book, *Exposure* (SI Books, \$30). "You can't mess up with a crew like that," says Mazzucco.

—JEFFREY ELBIES



Q&A RAPHAEL MAZZUCCO

What was this shoot like?

We did the whole thing in one week in August 2005, at Harbor Island in the Bahamas. Elle has a home there, so that made it easier to get everyone in one place. It was really amazing that Diane Smith was able to pull it off. Some of the girls came early in the week, and we shot them then, and some came later. But they were all together for one day. That's when we did the group shots.

How did you adapt to shooting each girl, one after another?

You know, each girl was different. Each one brought her own energy to the project. Veronica Varekova was just out-and-out sexy; Carolyn Murphy was sort of natural and fluid in her beauty. Rebecca Romijn is an actress now, and she brought this incredible talent for being funny and slipping into different characters. Yamila Diaz-Rahi and Daniela Pestova were perfect to work with.

You didn't just shoot them lounging on the beach in swimsuits.

No, this is about them, it's about this special moment when they were all together, so I approached it like that. I wanted the pictures to be filled with movement and life.

For professional use only

Every day, an estimated 1000 storm chasers travel far and wide to photograph thunderstorms, tornadoes and hurricanes. And when they find one, they just need something steady to hang on to.

Manfrotto supports the challenge.



**\$25 Rebate
on Manfrotto!**

For details, go to
www.bogenimaging.us/rebate25



Manfrotto

digitaldays...



© Wiberg



© Rohde



© Losevsky



© Shelego

THE ULTIMATE "HANDS ON" DIGITAL IMAGING WORKSHOP! BROUGHT TO YOU BY SONY.

As digital photography continues to grow in popularity, Sony is redefining what a digital camera can do. So who better to eliminate the confusion of digital photography? This is why Sony so proudly presents the Digital Days Workshops.

Whether you're a novice or a pro or even if you don't own a digital camera, there's plenty to learn from Sony's trained experts, who provide in-depth and hands-on demonstrations featuring the latest in digital imaging technology and software. Explore all of your picture-taking possibilities at this year's Digital Days Workshops. From advanced tips and tricks to choosing the camera that's right for you, it's an experience that only Sony can deliver.



UNDERSTAND DIGITAL IMAGING FROM PICTURE TO PIXEL

Hosted by:

Popular
Photography
& **IMAGING**

AMERICAN
PHOTO

THE ULTIMATE PHOTO WORKSHOP



© Westhoff



© Kajetan



© Cornwell



© Zastavkin

2007 WORKSHOPS

Dallas, TX Jan 20 & 21 ☐

Los Angeles, CA Feb 03 & 04 ☐

Boston, MA Feb 24 & 25 ☐

Minneapolis, MN Apr 14 & 15 ☐

Miami, FL Apr 28 & 29 ☐

COMING SOON IN 2007

Atlanta, GA

San Francisco, CA

Houston, TX

Philadelphia, PA

Phoenix, AZ

Denver, CO

Raleigh, NC

San Diego, CA

Chicago, IL

New York, NY

**ALL ATTENDEES ARE
ELIGIBLE TO WIN
GREAT PRIZES!**

INCLUDES

Hands-on use of the latest digital imaging equipment

Interactive CD from Sony

Continental breakfast and lunch will be served

**For more information or to register,
please visit www.digitaldaysphoto.com
or call toll-free 888.243.6464**

Sponsored By:



SONY

Copyright 2006 Sony Electronics Inc. Reproduction in part or whole is prohibited without prior written consent by Sony. All rights reserved. Sony and "like.no.other" are trademarks of Sony.

BOOKS

FROM VIDOR, WITH LOVE
HOPE AMID THE HATE

There are a lot of people in Vidor who used to work in the oil fields," says photographer Dave Anderson. "If you ask them what they do now, you always hear, 'A little of this, and a little of that.' Some roofing. Some other things."

Vidor, in east Texas, is a rough-and-tumble place probably best known for having an active Ku Klux Klan, but that's not why Anderson chose to document the town and its inhabitants. Instead,

Q&A

DAVE
ANDERSON**Why did you choose a place like Vidor to document?**

I was taking a photography course with Keith Carter at Lamar University, in Beaumont, Texas, which is near Vidor. The idea grew out of an assignment he gave.

How'd you get to Texas?

It was a long journey. Originally I'm from Michigan. In the '90s I volunteered for the Clinton campaign, then got a job in the White House. That was interesting. I later became a television producer, but I discovered I had this love for photography. So against the advice of all my relatives and friends I gave up a great job to become a photographer.

That was brave...or foolish indeed.

I just stalked several photographers I admired—Keith Carter, Michael Kenna—and took workshops from them and badgered them. That's how I learned. Michael, I think, still regards me basically as a stalker.



Dave
Anderson



1



2



3



4

1. In nearly all his Vidor images, Anderson finds moments of grace. He calls this photograph "Small Escapes."

2. Next to this image, "Stump Dinette," Anderson quotes a Vidor local: "Life sucks when you're living hand to mouth."

3. Vidor resident Ray Wilson, with whom Anderson remains in touch.

4. Anne Wilkes Tucker finds evidence of hope in Anderson's many images of children. This one is titled "Tadpole."

he saw something poignant there. In his new book, *Rough Beauty* (Dewi Lewis Publishing, \$40), Anderson captures what Houston Museum of Fine Arts curator Anne Wilkes Tucker calls in her introduction "a portrayal of hope."

The book is a brilliant debut for Anderson, a former television producer who also once worked in the Clinton White House. "I fell in love with photography, and I knew I had to make it happen for me," he says. "I didn't think it would happen this soon, but I'm grateful." —JEFFREY ELBIES

NEW KODAK PROFESSIONAL PORTRA FILM

ALWAYS DELIVERS BEAUTIFUL SKIN TONES.
NOW REENGINEERED FOR FINER GRAIN.

For years, photographers have preferred KODAK PROFESSIONAL PORTRA Films for their consistently smooth, natural reproduction of the full range of skin tones. Now, thanks to new Micro-Structure Optimized T-GRAIN® Emulsions, PORTRA Film delivers finer grain at all speeds. Plus PORTRA VC Films provide a more ideal combination of higher color saturation and lower contrast.

To learn more, visit www.kodak.com/go/portra

Kodak Professional
Imaging Solutions



MENTOR SERIES™

Worldwide Photo Treks

San Francisco



© Hank Stoklosa

From Fisherman's Wharf to Chinatown, San Francisco has no shortage of vibrant neighborhoods to feast your lenses on. The famed Painted Ladies of Haight street will provide you with classical images to bring home to your envious friends and family. Capture a sunset as it sets over the San Francisco Bay. Shoot the city through the ambient mist of the city's craggy outskirts. Your mentors are there to give invaluable, on-the-spot advice on technique and shot composition, and the devotion of your fellow trekkers will inspire and challenge you to expand your skills.

Feb. 9–11, 2007

Nikon Professional Photographers: Chip Simons and Mark Alberhasky

Arizona



© Darren Wiseman

Arizona offers a vibrant mix of desert scenery, early American history, and a colorful blending of cultures and traditions. Take a walk through the dusty streets where cowboys, outlaws, gamblers and heroes once reigned in Tombstone, the "Town Too Tough to Die." In Tucson, the clear desert sky, lonely plains and rocky summits of the landscape provide a stunning backdrop for photographs. Organ Pipe Cactus National Park offers unlimited opportunities for capturing the distinctive desert wilderness and dramatic mountains of the Sonoran Desert. Join us in Arizona!

Nikon Professional Photographers: Reed Hoffmann and Kevin T. Gilbert

Feb. 23–25, 2007

FOR EIGHT YEARS RUNNING, the Mentor Series program has taken photo-enthusiasts to destinations across the country and around the world. With top industry photographers accompanying participants every day and teaching them how and what to shoot, there is nothing like a Mentor Series trek. You and your photography will never be the same!

**REGISTER ONLINE AT
WWW.MENTORSERIES.COM**

For more information call
Michelle Cast toll free at
1-888-676-6468 or email
mcast@hfmus.com

Egypt



© Andra Klaassen

More than 5,000 years of history are alive at this crossroads of antiquity and modernity—from the bustling city of Cairo, to the awe-inspiring Pyramids of Giza. Photograph the expansive splendor of the River Nile and the Red Sea Resort of Sharm El Sheik on the Sinai Peninsula. Visit Luxor, the ancient hundred-gated Thebes, and the Karnak Temple, said to be the largest place of worship in history. Our final stop at the Valley of the Kings—one of the most celebrated historical sites on the planet—will provide you with newfound knowledge about the rituals which carried Pharaohs into the afterlife. Now is your chance to make the one trip you will remember forever.

Mar. 13–23, 2007

Nikon Professional Photographers:
David Black and Tom Bol

Mexico



© Doug Menuez

Get to know the best of a modern city with a rich past. Capture her expansive open-air plazas with the backdrop of the legendary Sierra Madre mountains at dusk and the twinkling lights of her illuminated cathedrals at night. We'll visit Hacienda San Jose del Refugio in the town of Amatitan, where the old methods and traditions of 1870 are still alive and the original family still resides. We'll have special access at a traditional bullfight to shoot the rough and tumble bulls under the spell of gilded matadors. You can't afford to miss this trip!

Nikon Professional Photographers:
David Black and Doug Menuez

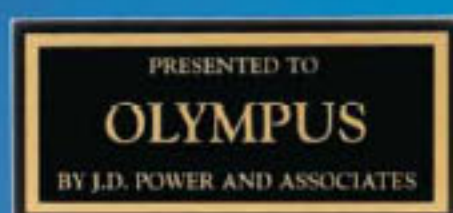
Apr. 19–24, 2007

Special thanks to our Premier Sponsor:



At the heart of the image™

Nikon



"Highest in Customer Satisfaction with Digital Cameras: \$600 or more." And as they say, the customer is always right.



© 2006 Olympus Imaging America Inc. Olympus received the highest numerical score among digital cameras in the \$600 or more price segment in the proprietary J.D. Power and Associates 2006 Digital Camera Satisfaction Study™. Study based on a total of 5,802 total responses, measuring 3 brands in the segment and measures opinions of digital camera owners. Proprietary study results are based on experiences and perceptions of consumers surveyed in July 2006. Your experiences may vary. Visit jdpower.com.

The 2006 J.D. Power and Associates study ranked Olympus EVOLT™ cameras right where they belong – highest in their segment. With the world's first digital SLR Live View LCD, the largest selection of precision digital lenses and a proven dust reduction system, it has a spotless reputation. And satisfied customers. The Olympus EVOLT. **Designed to Do More.™**

OLYMPUS

getolympus.com

STATE OF THE ART



In photography today, changes come at a blinding speed, and often from the most unexpected of places. Who could predict that a Pulitzer Prize-winning photojournalist for the *Dallas Morning News* would help revolutionize the newspaper business through the use of digital video camcorders? Who would guess that Magnum Photos, whose approach to the future was at once both chaotic and sclerotic, would emerge as a hot brand after partnering with an online magazine? How did a Mexican-born marine biologist turned photographer organize what promises to become a powerful visual force in conservation? And why is the fashion world buzzing about a \$7,500 book featuring the latest in commercial and fine-art photography (an example of which you see here)? Then, of course, there are *all those bloggers*. On the following pages, *American Photo* presents its first annual list of the people who are now shaping the future of photography.



OUR FIRST ANNUAL LISTING OF THE PEOPLE WHO ARE CREATING THE TECHNOLOGY, BUSINESS, AND CULTURAL PLATFORMS ON WHICH PHOTOGRAPHY'S FUTURE WILL BE BUILT. SOON, WE'LL ALL BE FOLLOWING THESE LEADERS.

THE INNOVATORS



Beatrice Dupire and Marc Balet (above); an image from *Th(e) Influencer*.

Culture

Marc Balet and Beatrice Dupire
Cocreators, *Th(e) Influencer*

On List Because: Their new book project is the ultimate confluence of art and commerce

Secret of Their Success: Intelligence combined with intuition

Quote: "Certain people understand these signals. Others don't."

We live in a world where the distinction between art and commerce is negligible. The confluence of those two impulses—to create and to consume—can be traced back to the 1960s, when the idea of "lifestyle" gained currency and people everywhere began looking for ways to express themselves through the products they purchased. Suddenly a million marketing wizards had a new way to tap into people's souls, because the path to self-actualization led to immodest consumption.

Decades later, art director Marc Balet and photo curator Beatrice Dupire have come up with their own product, one that may be the ultimate expression of our modern desire to find truth, beauty, and brilliant industrial design in one place. The product is old school: a 474-page book with soft covers and visible stitching and the folio edges of the individual pages exposed on the spine. It is, in fact, a sophisticated art book disguised as a workbook. Or, rather, it is both, and nothing like it has ever been seen.

Called *Th(e) Influencer*, the book is

designed to be a marketing tool that consumer-product companies will use to understand the global visual culture. Only 2,000 copies of the initial edition (out in July) were printed, each costing \$7,500. For that steep price, buyers, such as Estée Lauder, get a compilation of some 2,000 images, culled from 5,000 collected by Dupire during the previous six months. "These companies look at the world and they see all this imagery, and they want to know what it all means," says Balet, a former creative director of Andy Warhol's *Interview*. As Dupire told *Women's Wear Daily*, "Some people can truly get an inspiration from the artist to open some doors and make better access to the consumer markets." Balet views the photos in *Th(e) Influencer* as "smoke signals" that tell where the spiritual center of the culture is: "Certain people can read these signals. Others can't."

The book takes a pragmatic tack, offering keywords at the beginning of each section to provide marketers with shortcuts into the consumer's mind. The first edition features work by fashion photographers like Craig McDean, Karl Lagerfeld, Collier Schorr, and Mert Alas and Marcus Piggott, as well as fine-art photographers and photojournalists; the images focus on what Dupire calls "a sense of heaviness and anxiety in people's lives." The good news for marketers, says Dupire, is that this anxiety might express itself as an urge to buy luxury goods, as a way to project personal power over an uncertain world. The message is right there, in the pictures. —DAVID SCHONAUER

Technology

Evan Nisselson

Founder and Chief Executive Officer,
Digital Railroad

On List Because: His Web-based platform and archival software may empower individual photographers and small photo agencies to compete with mega-agencies in the global marketplace

Secret of His Success:

An evangelical zeal

Quote: "Photographers have spent too much time complaining about the business instead of taking the steps they need to become effective at marketing themselves."

Website: digitalrailroad.net

A little more than two years ago, Evan Nisselson was making the lonely rounds of photo trade shows and high-tech conferences, trying to drum up interest in a new business he was launching called Digital Railroad (DRR). An enthusiastic promoter, he nonetheless had his work cut out for him, because DRR was something new—a Web-based platform that would allow photographers to easily and inexpensively create and maintain their own online archives. His basic pitch to photographers went like this: "If your work is not digitized in a searchable archive, it's basically just sitting in a box."

Nisselson's platform allowed subscribing photographers and small photo agencies (\$50 a month for 20GB of storage, and a \$99 setup fee, waived if you pay annually) to either create their own home pages from a template or to link their own existing Websites to an online

archive searchable by keywords. The idea was to enable photographers to break away from the "tyranny" of big agencies like Corbis and Getty and to sell their images directly to clients.

In that sense, DRR was as much a philosophical proposition as a technological one. A former photo-journalist and photo editor for the Saba agency (later sold to Corbis), Nisselson takes an evangelical fervor to the job of selling DRR. Early on he signed up clients like the Redux agency (owned by his former boss, Marcel Saba) and the VII agency. Later, armed with \$5 million or so in venture-capital backing, he added an executive team that included a new president, Charles Mauzy, formerly of Microsoft. According to Nisselson, DRR has signed up some 700 photographers and 35 photo agencies from 53 countries as subscribers, as well as some 21,000 photo buyers.

So far, the company hasn't achieved the goal Nisselson set out for himself: to revolutionize the marketing of photographs on a grass-roots level. In December, however, the platform added new technology that, Nisselson says, will put the last piece of the puzzle in place: Buyers now will be able to search for images across the entire DRR platform, rather than just through individual sites. That will make DRR a self-contained photo marketplace. "A real community of photographers," as Nisselson himself says. To be sure, DRR faces competition in this new marketplace, particularly from PhotoShelter (photoshelter.com), whose nimble technology has already created a searchable community of photographers. Perhaps the biggest



STEWART BUTTERFIELD

question, though, is how Nisselson's vision will fare in a future of giant online photo communities, such as flickr.com (see below). —D.S.

Caterina Fake and Stewart Butterfield

Founders, Flickr

On List Because:

They have created a true online community of photo sharers

Secret of Their Success: Eagerness in embracing new technology to make user experience enjoyable

Quote: "If you're tired of Flickr, you're tired of life."

Website: flickr.com

When Caterina Fake and Stewart Butterfield started Flickr in 2004, their big idea was also a simple one—their photo-sharing site would actually make it easy to share photos.

While sites such as Photobucket and Webshots require users to register before they can view friends' photos, Flickr automatically makes photos public, giving users the option to keep certain images private. In a 2006 summary that appeared on the Startup Review blog (startup-review.com), former Sierra Ventures analyst Nisan Gabbay wrote that this emphasis on making users' first experience enjoyable is one of several reasons Flickr has been so successful.

Since its creation, Flickr has grown to four million users. It was sold to Yahoo in March 2005 for between \$20 and \$30 million.

Gabbay also lauds Flickr's rapid development cycle, in which new versions of software are released every half hour in response to users' comments. Chief among Flickr's tools is software that allows "the best quality photos on a given theme [to] rise to the top," as Gabbay writes.

This filtering system began with tagging—the assignment of keywords by photographers to their own photographs—which makes searches on

the site more efficient and descriptive (for instance, being able to search for "funny" photos). Although tagging had been used successfully before (most notably with the social bookmarking site Del.icio.us), Flickr did what it does best and fully embraced the technology early on. It likewise recently adopted "clusters," which are algorithm-created tag groups that help define similar tags; for instance Turkey, the country, versus turkey, the bird, and turkey, the food.

Then there is the "interestingness" rating, an algorithm that considers factors such as number of views, number of comments, and prior attention to determine which photos are most "interesting," thrusting them into the spotlight and often bringing them a flood of traffic. This strong community and opportunity for feedback is one of the reasons Flickr has been so successful, says Fake.

"A lot of the reason people contribute photos is because they are getting attention for their work," says Fake. "Flickr has a built-in audience."

While Flickr is essentially a community of amateur photographers, it has created several homegrown stars.

There's the Icelandic woman who was featured in the *Wall Street Journal* after her Flickr site received more than 1.6 million visits. Or the Flickr user who was recruited to shoot a Land Rover ad. Numerous Flickr freelancers have been contacted by cash-strapped publications that don't want to pay travel expenses for their own photographer.

Fake refuses to speculate about new programs to make it easier for Flickr users to sell their work or about the site's potential as a stock house, but considering the company's emphasis on innovation, such developments could well be possible. For now, Fake says, Flickr must maintain its sense of discovery. She says she still routinely gets sucked in for hours going from picture to picture. "If you're tired of Flickr, you're tired of life," she says. —MIKI JOHNSON



Evan
Nisselson

DAVID ALAN HARVEY

Mark
Lubell



MARTIN FLUCHS

Agencies

Mark Lubell

New York Bureau Chief,
Magnum Photos

On List Because: His savvy Web partnerships and promotions have reinvigorated a famous but calcified brand name in photography

Secret of His Success:

An understanding of the viral nature of modern image management

Quote: "The key is simply to get pictures out into the world, where people can see them. That's the essence of photojournalism."

Website: magnumphotos.com

You know the world has changed when the New York City bureau chief of Magnum Photos starts an interview by telling you that his background is in business, not art. So it is with Mark Lubell. A graduate of Syracuse University (major: history; minor: business), he also attended the London School of Economics, then worked in the dot-com world. But that is where the story gets interesting.

INNOVATORS

STATE OF THE ART

Lubell's dot-com office, three blocks from the World Trade Center, was impossible to access after 9/11, and the company itself foundered. With nothing else to do, Lubell became involved with the groundbreaking photographic project *Here Is New York: A Democracy of Photographs*. Conceived by photojournalist Gilles Peress, the project was a grassroots memorial in which professional and amateur photographers submitted images relating to the event, which were then sold for \$25 from a Prince Street storefront space and over the Internet. It became a genuine phenomenon, eventually raising some \$10 million for 9/11 charities.

In hindsight, *Here Is New York* can be seen as the beginning of what is now called "citizen journalism," and in that sense it may go down as one of the most significant events in photographic history. Lubell caught onto the significance right away. "It abso-

lutely opened my eyes to a new world that photography was entering—how photographs could be put out into the world in this way," he says.

Peress, a Magnum photographer, was so impressed with Lubell's acumen at running the chaotic business of the project that he brought him into the agency, a notoriously chaotic organization in its own right. Lubell became the New York bureau chief in 2004 and has moved swiftly to apply the lessons he'd learned at the 9/11 project about the modern, viral nature of selling photographs. "You have to get pictures seen out there in the world," he says.

His biggest move was to establish a business partnership with *Slate*, the online culture magazine, which now features Magnum stories—both current and archived stories. "*Slate*, which averages ten million users a month, gets tremendous content, and they drive some two million visi-

tors a month to our own Website," says Lubell. "You get a guy like Paul Fusco, who spent five years photographing Chernobyl, produced a book with a 5,000-copy print run, of which 320 copies sold. We put his essay on the *Slate* site, they promoted it on the MSN home page, and within 48 hours some three million people saw Paul's work."

With the same goal in mind, Lubell also created a billboard in New York's Times Square projecting Magnum images edited by guest curators such as Spike Lee, and he contracted with hotelier Ian Schrager to put Magnum pictures in the rooms of his chic new Gramercy Park Hotel in New York. He has lined up 15 New York galleries to show Magnum exhibitions for a Magnum Festival in June 2007, which will coincide with the suddenly-hot agency's 60th anniversary. "We're going to be saying not only 'look at what we've done,'" says Lubell, "but also, 'here is the future.'" —JEFFREY ELBIES

Photojournalism

David Leeson

Director of Video,
Dallas Morning News

On List Because: He's helping photojournalists shoot still photography and Web-based video work at the same time

Secret of His Success: Evolving with the times in both product and process

Quote: "If you don't approach video from the standpoint of a still photographer, and you go looking for good frame grabs, you are going to be sorely disappointed—they're not going to be there."



David
Leeson

KIM RITZENTHALER



David Leeson (above); a frame grab taken days after Katrina.

© DAVID LEESON/DALLAS MORNING NEWS

David Leeson is a seasoned photojournalist who has won numerous awards for his still photos, including the 2004 Pulitzer Prize for his images of the U.S. invasion of Iraq for the *Dallas Morning News*. But in recent years he has embraced video photography as the wave of the future.

"Some photojournalists probably see me as the right hand of Satan—trying to destroy everything they love," Leeson says with a laugh. "But I'm trying to preserve what we love. Because I know many pressures on newspapers today are to provide a rich content for a digital medium—the Internet. I want to adapt to these cultural and technological shifts in a way that pre- (continued on page 40)

Mamiya Award of Excellence



©Ed Cañas



The Mamiya Award of Excellence acknowledges dedicated efforts and achievements in the field of photography. It is judged by an independent group of advertising professionals. This year's award has been given to Ed Cañas, of West Covina, California and graduate of Hallmark Institute of Photography.



Having graduated with an AS in Graphic Design and Photography, Ed wanted to further explore a career in professional photography. He enrolled at Hallmark so he could gain the technical and artistic tools necessary to produce an image at will. His entrepreneurial personality and strong desire to become one of the premiere

photographers in the nation are at the backbone of his success. He has learned to trust his extensive education and rely on his intense passion to produce outstanding results on a consistent basis. These results are a tribute to Ed's love for his family and friends who have supported him in pursuit of his dreams. He plans to launch his career in Los Angeles.

For 31 years, Hallmark Institute of Photography, in Turners Falls, Massachusetts, has been one of the country's premier schools for the training of tomorrow's professional photographers.

Mamiya extends congratulations to Ed Cañas for his award, and to Hallmark Institute of Photography for providing the guidance which made it possible.

To find out more about this outstanding school or Ed Cañas, contact:

Hallmark Institute of Photography

At the Airport, PO Box 308

Turners Falls, MA 01376

413-863-2478

E-mail: info@hallmark.edu

web site: <http://hallmark.edu>

Joerg Colberg



KAREN TOZZI COLBERG

PHOTOGRAPHY'S MOST INFLUENTIAL BLOGGERS. BY JAY DEFOORE

A university professor in Oregon dissects the week's news photographs. A guy in Germany posts open letters to Corbis owner Bill Gates. An astrophysicist in Pittsburgh spotlights some of the best

such as Alec Soth, Amy Elkins, and Chris Jordan, which make *Conscientious* an even deeper resource. When asked which posts are among his favorites, Colberg cites "those where I talk about photographers who challenge people to leave their comfort zones a little bit."

Shinji and Teru Kuwayama

Website: lightstalkers.org

Day Job: Photographer (Teru), Web Developer (Shinji)

A social networking site that predates the popular explosion of MySpace, Lightstalkers is like an online café where professional journalists discuss anything from the best entry points into Afghanistan to ways to win grant funding. The idea sprang from the mind of photojournalist Teru Kuwayama in 2004 as he was covering the war in Iraq. Kuwayama wanted to devise a way for him and fellow journalists in the field to share potentially life-saving information such as the safest route into Baghdad. "I was seeing sites like Friendster and MySpace and realizing that every 15-year-old in the world had a more sophisticated communications system than professional journalists," Kuwayama recounts. "I thought it was silly that we weren't doing it too." Shinji, a web developer in Chicago, brought the idea to fruition. Today the site has close to 12,000 registered users and well over 100,000 unique visitors a month. Features include online profiles, news alerts, private messaging, and a robust online forum—and so far it's completely free of advertising. "Me and Shinji are not business-people," Teru admits, "so all of our energy goes towards making the site functional and interesting." Mission accomplished.

Images' \$50 million acquisition of iStockphoto three weeks before it became official. That kind of insider knowledge has become a staple of SPT, as is the occasional tongue-lashing he reserves for the industry's sacred cows. Still, recognizing his influence, many photo industry CEOs give him interviews, including Jupiter Images CEO Alan Meckler, himself a blogger.

Dennis Dunleavy

Website: ddunleavy.typepad.com

Day Job: Assistant Professor

Through his blog, *The Big Picture*, Dennis Dunleavy has emerged as a recognized authority on everything from the use of cell phone cameras in the London subway bombings to the ethics of photo manipulation. An assistant communications professor at Southern Oregon University and a former news photographer, Dunleavy posts four to five times a week, often paying particular attention to the way images are used in the mainstream media. His blog posts have attracted a wide international audience, and his writings have been translated into several languages. "My mission is directly connected to what I try to do as a teacher—connect and stay connected with my students," Dunleavy says. "The Web, especially blogging, is an excellent medium for keeping conversations going between us. If I have a mission, it is to extend my teaching beyond the four walls of the classroom." Although opinion occasionally creeps into his posts, Dunleavy tries to maintain a balanced perspective, and his arguments hit their mark more often than not. One recent post, typifying his critical eye toward the media, put two politically charged covers of *Time* and *Newsweek* side-by-side for an undressing: "The design seems to follow the rhetoric steaming out of Washington with little regard to maintaining any sense of objectivity or balance." Luckily, Dunleavy's blog is one of the few places in the blogosphere where civilized discussion is practiced as well as preached.

For expanded interviews and more innovative Internet resources, check out *American Photo's* own blog, *State of the Art*, at popphoto.com/stateoftheart.

Brothers Shinji (left) and Teru Kuwayama.



BALAZS GARDI

fine-art photography on the Web.

With blogging tools and social networking sites gaining widespread use over the last two years, a new generation of thought leaders has emerged to give photographers and photography fans new avenues of information.

Joerg M. Colberg

Website: jmcberg.com

Day Job: Astrophysicist

With a doctorate in theoretical astrophysics, Joerg M. Colberg works as a researcher at Carnegie Mellon University in Pittsburgh by day and writes his influential blog, *Conscientious*, in his spare time. Since Colberg's first posts in 2002, *Conscientious* has grown into one of the most reliable and contemporary windows into the creative side of photography, with more than 16,000 visitors a month just to his home page. He's recently started to post interviews with photographers

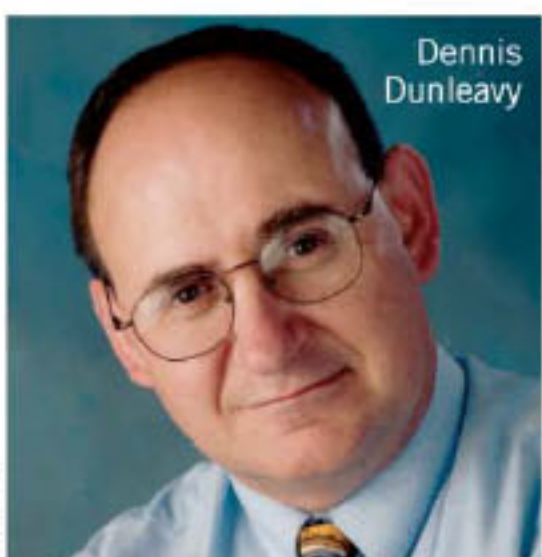
Andy Goetze

Website: talks.blogs.com

Day Job: Software Executive

The first blogger to cover the stock photo industry, Stock Photo Talk founder Andy Goetze is also a respected commentator on the photoblogging, mobile content, and footage industries. One of the earliest pundits to take the micro-payment stock phenomenon seriously, Goetze blogged about Getty

Dennis Dunleavy



BOB BAIN

Andy Goetze



WOELTJE OLDENBURG



We gave them the new Nikon® D80.™ What they gave back was stunning.





MICHAEL LORENZINI

Technology aside, Leeson says still photography requires the same attention to detail as ever, regardless of what camera is used. "Shooting video, we try to approach it exactly as we would as still photographers: We frame images the same way, we're careful with shutter speeds and apertures, we're thinking about light and use of lenses in the same way," he says. "A still photo does something different from video; it does not try to provide a beginning, middle, and end. It only provides a moment. As processes, techniques, and technology evolve, one thing remains the same—the moment itself." —JACK CRAGER

Books

Lesley Martin

Executive editor of books,
Aperture Foundation

On List Because: She's breaking the mold for iconic photography books

Secret of Her Success:

Imagination combined with an astonishing breadth of knowledge

Quote: "A book is no longer a box to house a series of photographs."

Photography was not a prominent part of the art scene when *Aperture* magazine was founded in 1952. But over the next few decades, as photographers pushed the bounds of their medium and incorporated strategies from other art forms, their own views of what they were doing—as well as the views of gallery owners, museum directors, art collectors, and critics—changed so much that by the end of the millennium many industry practices needed major revamping.

Thus the Aperture Foundation decided to take stock of its own house when Michael Hoffman, the organization's longtime executive director, died in 2001. In 2003 Ellen Harris was appointed executive director. She shifted the focus from the magazine to exhibitions and also expanded the book division, naming Lesley Martin as executive editor. Martin, who had once worked at Aperture as an assistant under Hoffman, began to build a list of conceptually oriented books that have added a fresh vision to the photography world.

Martin believes that as photography has moved beyond the simple capture of real-life moments, ideas about presenting photographs have evolved. "Today, a book is no longer a box to house a series of photo-

graphs," she says. A striking example of a new approach is *The Apollo Prophecies*, which Aperture brought out at the end of 2006. The book comprises one photograph, 19 feet long, depicting an imaginary 1960 expedition of astronauts who land on the moon to discover a lost mission of Edwardian-era astronauts. Pushing concepts further, in 2007 Aperture will publish not a book but a deck of cards depicting the photographs of Christian Marclay, an artist fascinated by the interplay of visuals with sound. The photographic equivalent of John Cage's notion of chaotic random occurrences in music, the Aperture cards will show photos of musical notes as they appear in the landscape—on deli awnings, chocolate bars, tattoos. Readers (or, rather, viewers) can shuffle the cards, building visual and musical sequences according to their own design.

But for all her innovative vision, Martin has no intention of abandoning either "straight" means of presenting images or more traditional forms such as documentary photography. Nor does her view of the function of the photo book differ significantly from that of Aperture cofounder Minor White. "White wanted the book division to communicate what was happening in photography," Martin says. "That hasn't changed." What has changed is the very nature of what is happening in—and to—photography. Under Martin's leadership, Aperture publications will reflect it. —JUDITH GELMAN MYERS

Pascal Dangin

Founder of Box Studios and co-publisher of the SteidlDangin imprint

On List Because: He's the most skilled digital retoucher in the world

Secret of His Success:

His ability to express himself

through a computer
Quote: "I grew increasingly concerned with the careful art of translating the walls of an exhibition into the pages of a book in a way that would give the viewer a closer look at the images and a greater understanding of them."

The new imprint SteidlDangin represents the pinnacle in photo book production, pairing printer extraordinaire Gerhard Steidl with master digital retoucher Pascal Dangin. Since 1996 the photo world has known Steidl for his meticulous standards of book manufacturing and his passion for risk-taking photographic artists. Despite a rash of articles about Dangin in 2003 (and his appearance in our Top 100 list last year), however, this part of the duo still remains a well-kept industry secret. "I never want to talk about my work, because it's kind of taboo," he told the *New York Times*. "The people who benefit from my work do not benefit from me talking about it."

For more than two decades, French-born Dangin has been perfecting the digital files of many of the world's best-known shooters, such as Annie Leibovitz, Inez van Lamsweerde, and Philip-Lorca diCorcia. They turn to him because of his legendary ability to ameliorate on-site conditions in postproduction. Or his imaginative use of technology to produce a look that couldn't have been made in camera. Or his expertise in stitching into one image subjects that had been separated in space. "He has introduced a new brand of photography that didn't exist before," says photographer Patrick Demarchelier.

Dangin began collaborating with photographers on art book projects about four years ago. The more he worked on editing the images and creating the layouts, the more he became immersed in the process of making books. "I grew increasingly concerned with the careful art of translating the walls of an exhibition into the pages of a book in a way that would give the viewer a closer look at the images and a greater understanding of them," he says. He likes that books give readers time to revisit an image again and again, discovering its nuances and subtleties. Says Alex Dagan, of D.A.P., "A photographic digital file proves its superiority when you print it. Dangin is the most skilled manipulator of digital images in the world." —J.G.M.



© PATRICK MCMILLAN

Pascal Dangin

(continued from page 36) serves the legacies of still photojournalism."

Since taking over the *News* digital-video group in 2005, Leeson has spearheaded a movement to have staff photographers shoot high-definition video for use on the paper's Website (*dallasmorningnews.com*)—and to submit frame grabs from those videos as still photos to run in the paper's broadsheet pages. "Right now we're shooting with the Sony HVR-Z1U HDV, a reasonably small, 1,080-pixel high-range camcorder," he says. "We hope manufacturers will come up with a camera more perfect for our needs, preferably recording to a true digital transfer and storage medium for fast export into Final Cut Pro. It's on the horizon."

In postproduction—to generate files big enough for a frame grab to run at, say, a five-column width in the newspaper—Leeson relies on a computer algorithm devised by his son, David Leeson II, who also works for the *News*. "He came up with an approach that not only speeds up the process of editing frame grabs but also gives us a 67.8-megabyte JPEG at 203dpi resolution, whereas the standard frame grab is 5.93 megabytes," Leeson says. "He tried to explain it to me once, and I didn't quite understand it—my response was that it's voodoo. So he's been calling it the voodoo tool," he adds with a chuckle. "But it works, allowing us to create amazingly high-res stills directly from video."



stunningnikon.com/joe



stunningnikon.com/donald

They shoot for photo sites like Flickr.™ They shoot for family photo albums. They shoot because they're passionate about taking pictures. What did they capture with the new 10.2 megapixel Nikon® D80™? See more of the jaw-dropping highlights at stunningnikon.com/dslr



At the heart of the image™



stunningnikon.com/timothy



stunningnikon.com/heather

Jen
Bekman



JOHN VON PAMER

Galleries

Jen Bekman

Founder of the Jen Bekman Gallery

On List Because: She's developing a new generation of photo artists and consumers

Secret of Her Success: Her Web savvy

Quote: "More people should buy and own art, and more people should sell it."

Website: jenbekman.com

Where it not for the Internet, there would probably be no Jen Bekman Gallery. After years of managing Web development teams at Netscape and Disney, Bekman found herself in her early 30s with some extra disposable cash and an interest in photography. She also had a lot of photographer friends

INNOVATORS

STATE OF THE ART

who were having trouble getting their work seen and, more important, sold.

Despite her belief that "more people should buy and own art and more people should sell it," Bekman had never bought art herself because galleries made her uncomfortable. "I was always conscious of the weight of everything I didn't know that I was supposed to know," she explains. She decided to dip into her dot-com funds to open a populist-style brick-and-mortar gallery that is quintessentially defined and driven by Web culture.

Bekman doesn't just advertise on the Internet—nearly every gallery, museum, and photo rep does that. She proactively engages the Web to solicit new talent. In her Hey, Hot Shot competition—held four times a year—all entries are online only. Contestants submit a bio, work statement, and three JPEGs. "I'd rather look at JPEGs than slides," Bekman says, "and we never look at portfolios." A panel of photographers, teachers, and members of the photo cognoscenti review submissions, then select ten winners. Their work is showcased at the gallery for four days and published on Bekman's Hey, Hot Shot blog. In December, Bekman chooses three competition winners and represents them throughout the year.

Bekman's roster is not exclusive to

artists she finds through the competition; she also seeks out shooters who have their own online audience, such as photographer Eliot Shepard. Some of the new and emerging talent she wants to represent come to her, drawn by her personal blog (personism.com), her newsletter (jenbekman.com), or her postings on flickr.com. And she keeps an eye on how "regular people communicate to each other through photography on the Internet."

Bekman freely admits that she didn't come to photography out of a life-long dream. But as with most recent converts, her enthusiasm for her new passion knows no bounds. "I'm one of the biggest boosters of fine-art photography out there," she says. "I'm passionate about the medium, about the people seeing it, and about people being interested in it." —J.G.M.

Conservation

Cristina Mittermeier

Director of the International League of Conservation Photographers

On List Because: Her new organization could reshape how we all think of nature photography

Secret of Her Success:

Passion informed by realism

Quote: "By practicing the highest ethical standards in respect to image

acquisition and disclosure, we are seeking to assert our position as credible witnesses in reporting the state of the Earth to a wider public."

Website: conservationphotography.net

There was a time when a nature photograph could function simply as a thing of beauty, or art. The inconvenient truth now is that environmental concerns—from shrinking natural habitats to global warming—color the meaning of every nature photograph. No matter how beautiful or banal, such images stand as testament to what is at stake.

According to Cristina Mittermeier, a Mexican-born photographer and conservationist, the stakes are high—for nature and for nature photography. Mittermeier believes that photographs can perform a central function in the effort to preserve natural places by bringing attention to endangered areas and species and by illustrating and explaining the work being done by wildlife and environmental scientists.

With those goals in mind, she helped create the International League of Conservation Photographers in 2005. In essence the group is a loose federation of many of the world's top nature and wildlife photographers (Jim Brandenburg, Joel Sartore, Jack Dykinga, Art Wolfe, Boyd Norton, Colin Prior, Patricio Robles Gil, David Doubilet, Flip Nicklin, Thomas Mangelsen, Robert Glenn Ketchum, Chris Rainier, and James Balog, to name a few) that disseminates information about conservation causes and promotes the projects of the individual members. But its real influence will likely come from the strict code of ethics it has adopted: The league's policies forbid digital manipulation of nature imagery and shooting wildlife on game farms. In addition, the organization brings together photographers and scientists to identify vital topics of concern.

Mittermeier is uniquely qualified for the task: A trained marine biologist as well as a photographer, she's also the wife of Dr. Russell Mittermeier, president of the influential environmental group Conservation International. She has already launched a number of book projects and shown work by the group's members at the Convention on Biological Diversity and other events. "We plan to replace environmental indifference with a new culture of stewardship and passion for our beautiful planet," she says. —J.E.

VANCE MARTIN



Cristina Mittermeier (left) with Kayapo villagers in the Brazilian Amazon.



If photography is your passion,
the stunning new Nikon® D80™ is your Digital SLR.

10.2 megapixel Nikon DX format image sensor. New high-resolution Nikon image processing engine. Up to 2,700 images per battery charge. The Nikon D80 is here. Designed to put high-performance capabilities in the hands of anyone who loves taking pictures, the Nikon D80 offers unprecedented sharpness and color in a Digital SLR at this level. Add an instant 0.18 sec start-up with a fast 80ms shutter response, and you've got a Digital SLR that's uniquely suited to the needs of the passionate shooter — one that could only have been engineered by a camera company that's been perfecting digital cameras for years. The Nikon D80, available with the astonishing 18-135mm 7.5x Zoom-AF Nikkor® lens for just \$1299.95.* Further proof that there are Digital SLRs and then there are Nikon Digital SLRs. For more, go to stunningnikon.com/dslr

*Estimated selling price.

Nikon is proud to be a part of the **flickr**™ photo community.



At the heart of the image™

ADVERTISEMENT

THE THIRD ANNUAL
**STYLE
LOUNGE**

NEW YORK FASHION WEEK

September 8-11, 2006

The third annual STYLELOUNGE kicked off 2007 Fashion Week in New York with cutting-edge shows from Mickey Sills of Scanty, Anand Jon, Loris Diran, b. michael, Daniel Franco and Malan Breton.

A LiveStyle Entertainment Production

www.stylelounge NYC.com

Loris Diran Couture

Daniel Franco

Anand Jon Collection

Scanty by Mickey Sills

b. michael Signature

Malan Breton



2006 STYLELOUNGE SPONSORS



MERCURY | NEW DOORS OPENED



At the heart of the image

GlamPhone

FACE atelier

BEAUTY
FASHION



ELLE

This year's STYLELOUNGE surpassed past programs by bringing the spring collection fashion shows to a dramatic new level. Through four days of shows, parties, press events, consumer promotions and incredibly creative brand activations, STYLELOUNGE made its mark on Manhattan and well beyond. The fashion shows were packed with editors, influentials, fashionistas, and high profile celebrity guests such as Michelle Rodriguez, Sophia Bush, Chris Kattan, Kristen Bell, JoJo, Tim Gunn, Nina Garcia and more.

Mercury, an award winning automotive brand known for its innovative interior and exterior design, featured the winner of its first-ever Mercury Milan Style Award, Mickey Sills of Scanty Pajamas.

Nikon's COOLPIX Style Series digital cameras made their debut on the runway of Daniel Franco's show presented by Nikon.

LensCrafters' Transformation Station was on site to give free eye accessory consultations. A few of these high end looks were featured on the runway.

Post-show interviews were held in the exclusive Moët & Chandon media suite where VIPs had the chance to relax, sip champagne, and mingle with their favorite designers.

Exclusive after-parties were hosted by Caravan with Cotton Inc; Anand Jon and Michelle Rodriguez; and b. michael.

Thanks to the sponsors who made all of the events at the Style Lounge a hit - Mercury Milan, Nikon, Moët & Chandon, LensCrafters, Oasys Mobile, Elle GlamPhone, Opti-Free, El Diamante del Cielo Tequila, Player's Extreme Vodka & Rum and Baroncini Red & White Wine. Thanks to our venue partner, PM, our broadcast partner, The Beauty & Fashion Channel, and to BaByliss Pro and Face Atelier for providing hair and makeup.



MOËT & CHANDON
CHAMPAGNE

BaByliss PRO

PREMIERE

LENSCRAFTERS

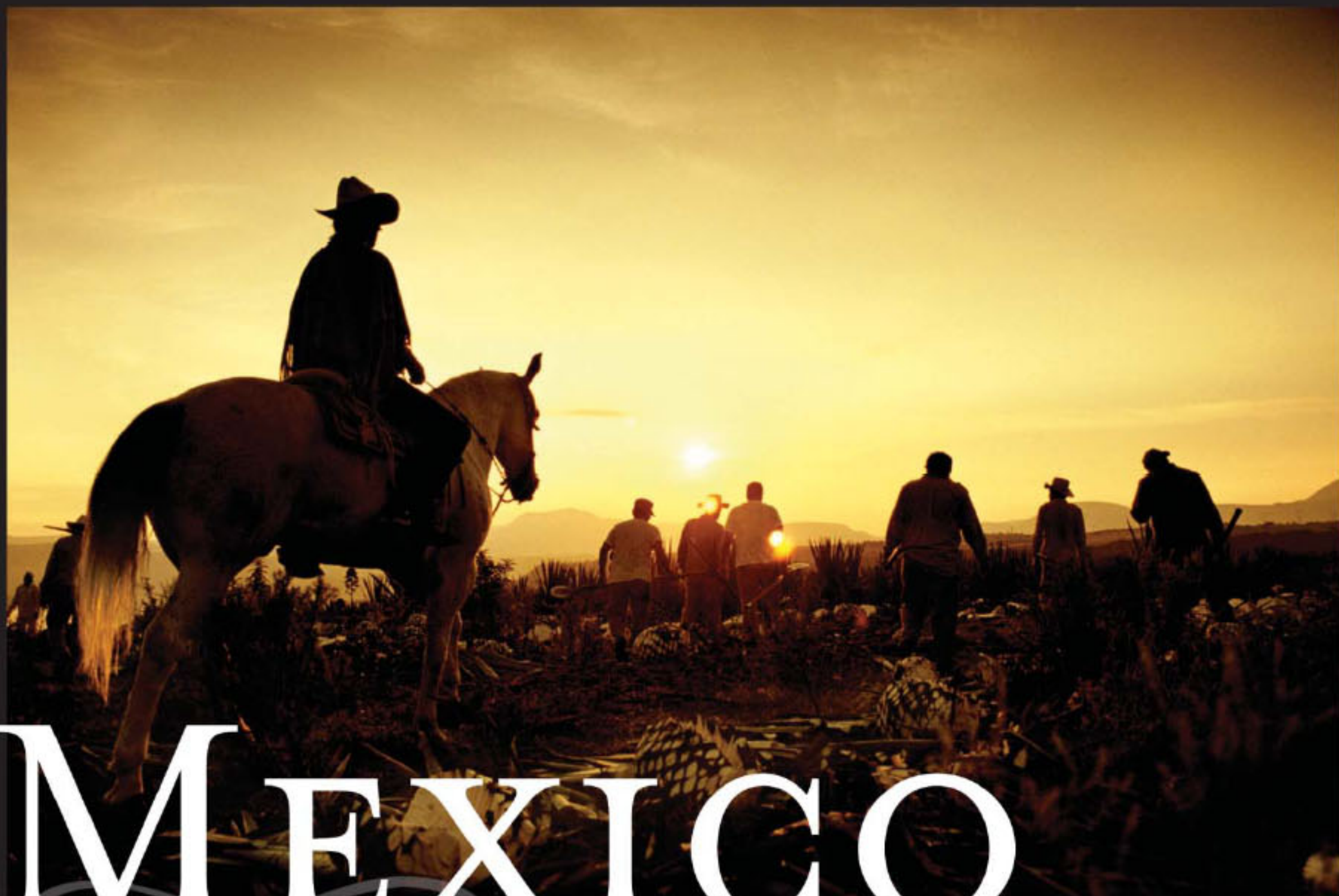
OPTI-FREE
Replenish

ELLE DECOR

EL DIAMANTE DEL
CIELO

AMERICAN
PHOTO

MENTOR SERIES™
Worldwide Photo Treks



MEXICO

© Doug Menuez

April 19-24, 2007

JOIN *Nikon* AND *AMERICAN PHOTO* AS WE TRAVEL TO GUADALAJARA—THE HEART OF MEXICO AND THE CAPITAL OF THE JALISCO REGION.

Camera in hand, you'll get to know the best of this historic city where a rich past melds seamlessly with a bright, metropolitan future. Capture her expansive open-air plazas with the backdrop of the legendary Sierra Madre mountains at dusk and the twinkling lights of her illuminated cathedrals at night. Finished in 1618 after more than 50 years of work, the Cathedral is the jewel of Guadalajara and represents a conglomerate of architectural styles that include gothic, neoclassical, and spanish colonial elements.

Imagine having the chance to photograph this vibrant city under the tutelage of two professional photographers who will teach you not only valuable

technical skills, but the secret to street shooting and the tips that have taken their entire careers to master. Your mentors for this trip, Douglas Menuez and Dave Black, have years of experience and are dedicated to helping you improve your photography. Each day has been meticulously planned to make the most of your trip, including initial group reviews and time set aside with your mentor to review the images you've shot throughout the day.

After soaking up the glamor and tradition of Guadalajara, we'll traverse winding mountain roads to the alpine town of Talpapa, "the land of colors,"

surrounded by forests, lakes, and streams. In the center of town, wander through the many arches and shoot enchanting red tile roofs and white washed wooden columns in the golden afternoon light. No trek to the Jalisco region would be complete without a trip to the Sierra Madre Mountains to practice your landscape photography among waterfalls, shady trails, and breathtaking canyon views.

We'll tour a famed tequila distillery where the rich culture of a long-standing tradition still imbues every bottle. Next, we'll visit the nearby Hacienda El Carmen and Hacienda Sepulveda, where the ebullience of colonial Mexico radiates from elegant chandeliers, and the tiered arches and sprawling green lawns harken back to another era.

Before we leave the Jalisco region, we'll have front row seats at a traditional bullfight, with special access to shoot the rough and tumble bulls as they fall under the spell of traditional matadors in gilded costumes. Don't miss this once in a lifetime trip with two of the greatest photographers in the world!

SCHEDULED TO APPEAR



DOUG MENEZES

Newsweek
Life



DAVE BLACK

Newsweek
Sports Illustrated

REGISTER ONLINE:

www.mentorseries.com

For more info call Michelle Cast

Toll Free 1.888.676.6468

or email at mcast@hfmus.com

Come to Mexico and try out all of the latest equipment from Nikon! Including world class digital SLRs, Nikkor lenses and the Coolpix line of Digital Cameras. You'll capture Mexico as never before.



WORKSHOP COST

\$899*

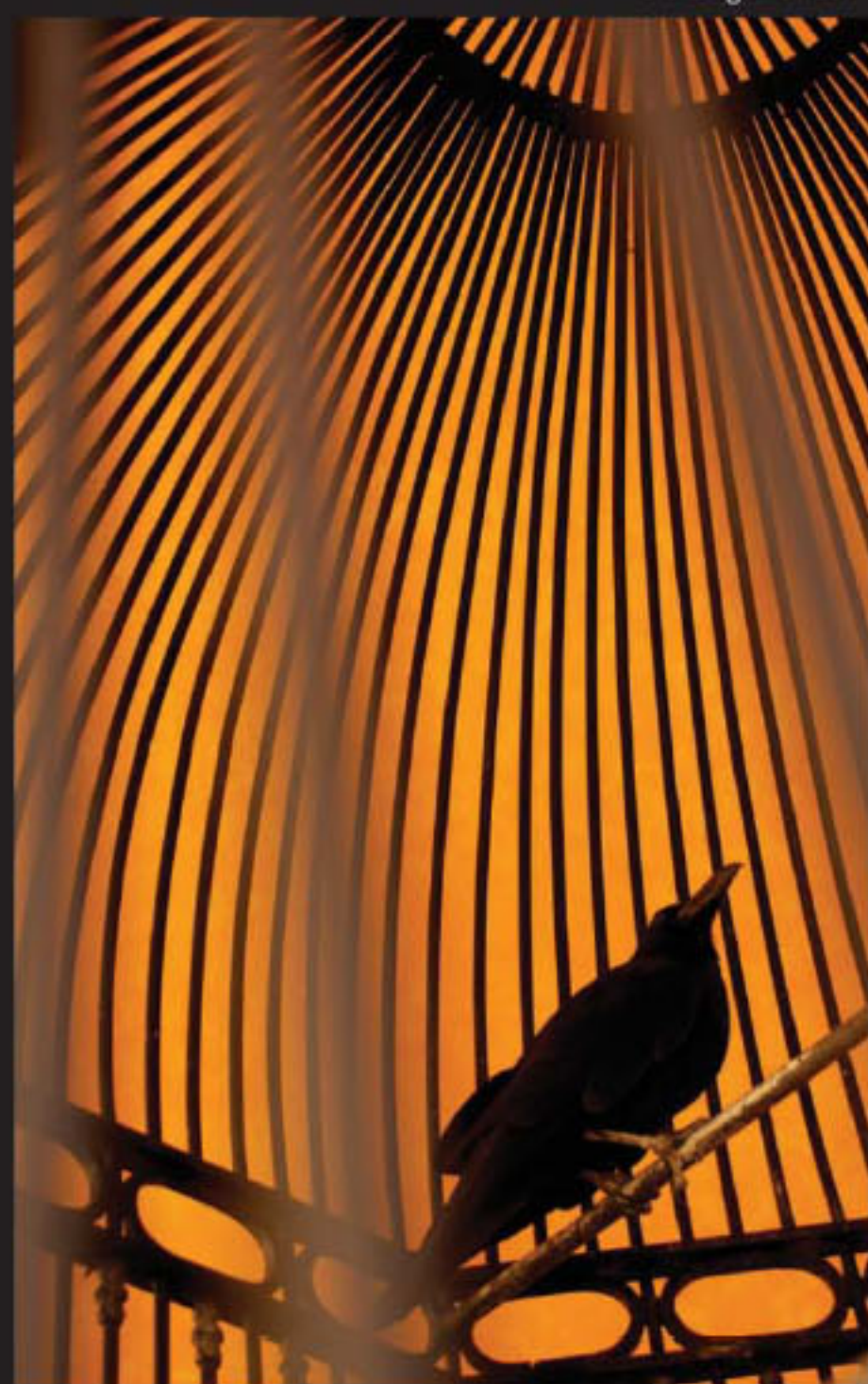
* includes lectures, in-field teaching, presentations, digital reviews and transportation to each shooting location.



© Doug Menezes



© Doug Menezes



© Doug Menezes

SPECIAL THANKS TO OUR SPONSOR:

At the heart of the image™





**The Splashlight Family
congratulates
American Photo
on being
Magazine of the Year.**



studios digitalab equipment

For your custom account service director, 212 268 7247

splashlight.



CHRIS COLLINS

Chris Collins,
New York City

..... A Special Section

Images of the Year Competition 2007

ABBIE WARNOCK



Abbie
Warnock,
Sandy,
Utah

VINCENT DIXON



Welcome to an exciting new chapter in the history of this magazine and a major new event in photography. Our 2007 **Images of the Year Competition** is the very first of what we think will become the most important photography contest in America. This competition is unique in its scope, showcasing the work of pros, advanced amateurs, and other photo enthusiasts, in a variety of categories. In short, it represents **American Photo**'s commitment to finding and publishing the best photography in the world and to discovering new talent from around the world.

This is not the first photo contest we've held, but it's different from anything we've ever done before. And by different, we mean much more exciting. Since our Call for Entries went out last spring, the contest has been promoted around the world through photo agencies, art magazines, galleries, museums, and other venues. The result has been a wider and richer group of entries than we ever saw before.

They came from around the globe, from as far away as



the Philippines, Sweden, and South Africa, as well as from 40 states. We asked for entries in six new categories: Photojournalism; Advertising; Editorial; Personal Work; Wedding and Portrait; and, last but certainly not least, Student Work. Entries could be submitted in the form of one image or a series of images.

A pre-screening of the entries was done by the *American Photo* staff in late September, and the final judging was done on Friday, October 13 by a distinguished jury of experts: **Anthony Bannon**, director of the George Eastman House in Rochester, New York; **William Hunt**, co-director of the Hasted Hunt Gallery in New York City; **Marcel Saba**, owner of the Redux photo agency in New York; **Natasha Lunn**, photo editor of *The New Yorker* magazine; and **Robert Gilson**, the director of the School of the Arts at the 92nd Street Y in New York. To all the jurors, we want to offer our sincere thanks for taking the time they contributed and the care with which they contemplated each and every entry.

As you'll see on the following pages, the jurors had their work cut out for them, simply because the quality of the entries was so high. In the end, we asked each judge to use the same criteria: to look for originality, excellence of execution, and overall impact.

One entry was picked as a winner in each category, along with honorable mentions. In addition, the jury selected a grand prize winner, whose identity was to be revealed at a gala event on December 7. The winners will be sharing more than \$15,000 in prizes, making this the richest photo competition *American Photo* has ever held. The winners, runners-up, and a special edit of other entries are available for viewing online at our Website, AmericanPhotoMag.com.

And now there is nothing left to say but thanks—thanks to everyone who entered this contest. If you're a winner, we are honored to publish your work. If you're not, remember that this is just the first Images of the Year competition. The Call for Entries for our next contest goes out in May.





PHOTOJOURNALISM/ DOCUMENTARY

Ghada Khunji
Brooklyn, New York

Photographer Ghada Khunji shot these scenes of an evangelical church in Virginia as part of a large project to document out-of-the-ordinary places and people across the United States. "My inspiration is Diane Arbus," says Khunji, who studied photography at Parsons School of Design and the International Center of Photography. "I like to shoot things that are a little bit different."

Through a friend, Khunji heard about this church, based at the Calvary Pentecostal Campground in Ashland, Virginia. "The church's leader was Ruth Heflin [left], who claimed that she could heal the sick and also that gold dust was appearing on members of her congregation," Khunji recalls. Along with the group's dramatic worship rituals, Khunji was attracted to its broad ethnic makeup—"a nice mix of people"—and its openness to her work. She photographed at the church for two days in 1998, then put the negatives aside.

Several years later, Khunji decided to revisit the pictures and enter them in photo contests, including this one. She researched the church and learned that Heflin died in 2000 at age 60. "She had cancer and refused extensive treatment," Khunji says. "She was unable to cure herself."

A native of Saudi Arabia, Khunji says the Pentecostal Church is far removed from her own background. "I'm Muslim, but I love things about all the religions," she says. "My pictures are not making fun of these people or anything—I find them fascinating."

Khunji, who worked as a darkroom printer "until digital came along," plans to keep traveling and shooting documentary photography. "I want to show people the world," she says, "or at least how it looks from my perspective."



I M A G E S O F T H E Y E A R

WINNER

www.AmericanPhotoMag.com

53



Roger Lemoyne,
Montreal,
Quebec,
Canada





Farah Nosh,
Brooklyn,
New York



Monika Merva,
Brooklyn,
New York

PHOTOJOURNALISM/DOCUMENTARY

HONORABLE
MENTION



Scott Landis,
New York City

IMAGES OF THE YEAR



© DAVID NAO

Dang Ngo,
Bangkok,
Thailand

Armineh
Johannes,
Glendale,
California



I M A G E S O F T H E Y E A R

ARMINEH JOHANNES

David Jacobs,
Brooklyn,
New York

HONORABLE
MENTION



DAVID JACOBS

Thomas Lee,
New York City



THOMAS LEE

PHOTOJOURNALISM/DOCUMENTARY



ADVERTISING

I M A G E S O F T H E Y E A R



VINCENT DIXON

Not many ad campaigns turn the viewer into a character, as this one does. Who could you be, to garner so much attention simply by walking into a hip restaurant? The meaning of the scene becomes clear when you learn who the client is: Wonderbra.

The 2006 campaign was conceived by the French Publicis agency and appeared throughout Europe. But the key to its success was

masterful execution by photographer Vincent Dixon. He was born in Ireland, but has been based in New York for the past eight years, and holds a Ph.D. in molecular biology. For this image, says Dixon, the goal was to achieve "a Caravaggio-like illumination" in which each character is fully defined by light. To that end, Dixon lit each model's face with a separate Profoto strobe head. "The humor of the ad is brilliantly understated," says Dixon, "but the lighting certainly isn't."

Ted Sabarese,
New York City



© 2006 SABARESE PHOTOGRAPHY



Josh Rothstein,
New York City

© 2006 JOSH VICTOR ROTHSTEIN

ADVERTISING

HONORABLE
MENTION

Kai Huang,
Manila,
Philippines

© KAI HUANG



Philippe Merle,
Copenhagen,
Denmark

PHILIPPE MERLE







I M A G E S
O F
T H E
Y E A R

WINNER

EDITORIAL

.....

Julia Fullerton-Batten
London, England

As an assignment for the men's lifestyle magazine *Best Life*, Julia Fullerton-Batten was given the phrase "I hate daddy" and asked to come up with a striking image. What you see here is the result.

Fullerton-Batten, whose work has been exhibited at the photography festival in Arles, France, and in galleries in the U.K. and U.S., says she relishes editorial work like this for the creative freedom it affords. In the accompanying story, a mother who is disillusioned with her marriage brainwashes her children to dislike their father. "I developed the idea of a daughter portraying the end result of that brainwashing, scrawling the statement 'I hate daddy' on the kitchen furniture," Fullerton-Batten explains.

Our winning editorial image was shot with strobes and a Linhof Technikarden 4x5 camera with a 120mm lens set between f/32 and f/45. Fullerton-Batten says she is fond of playing with color, as she does here with the little girl's red dress, which "zings out," while the mother's muted tones throw her mental absence into relief by making her seem to recede physically into the background.

Art Streiber,
Los Angeles,
California



© 2006 ART STREIBER

Abbie
Warnock,
Sandy,
Utah



ABBIE WARNOCK

Landreth+Riffle,
Seattle,
Washington



LANDRETH+RIFFLE



I M A G E S O F T H E Y E A R

HONORABLE
MENTION

EDITORIAL

The photographs on these pages are open to interpretation, says their creator, Aaron Hawks. "I like to leave things up to the viewer," he explains, "but I will say that they are representative of a relationship." The image below depicts a precursor to destruction: "It's like throwing oneself into a bomb-making room," Hawks says, adding that the illusion was partly achieved with a set that he built sideways. "There was no Photoshop involved." The picture at right is what Hawks calls "the aftermath—just a general feeling of loss." Both photographs were made with a medium-format Hasselblad and about ten separate lights. Hawks, who studied photography at a community college in Seattle, hopes to make the transition to fashion and other commercial work, using skills in both photography and set building. "So far I've been pursuing personal work," he says, "because I've just got to get it out."



WINNER

Aaron Hawks
Berkeley, California

PERSONAL WORK

.....
I M A G E S O F T H E Y E A R





Rob Fiocca,
Toronto, Ontario,
Canada



© ROB FIOCCA

Aneta
Bartos,
New York
City

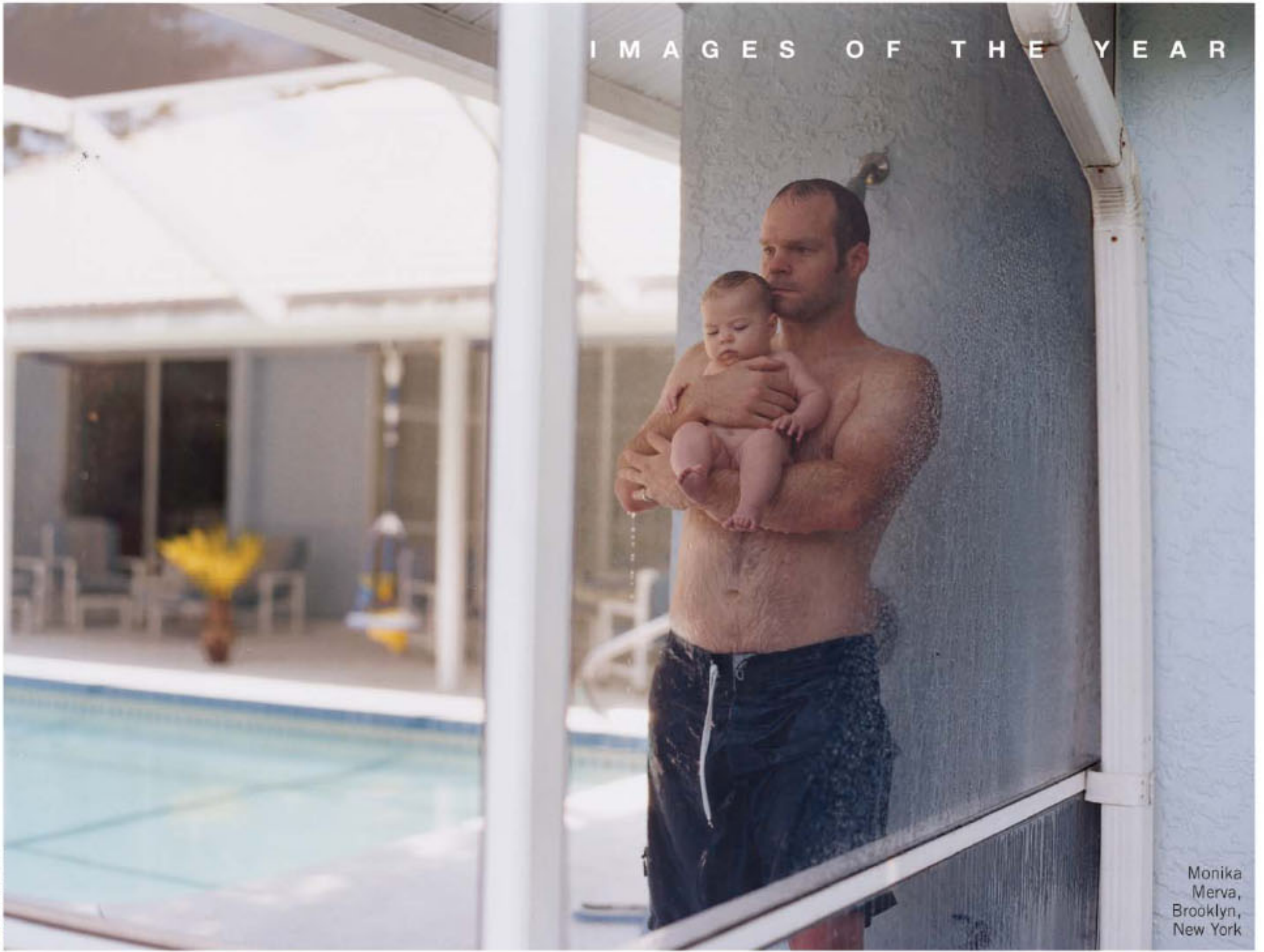


ANETA BARTOS



ALEJANDRA LAVIADA

Alejandra Laviada, New York City



© MONIKA MERTA

Monika
Merta,
Brooklyn,
New York

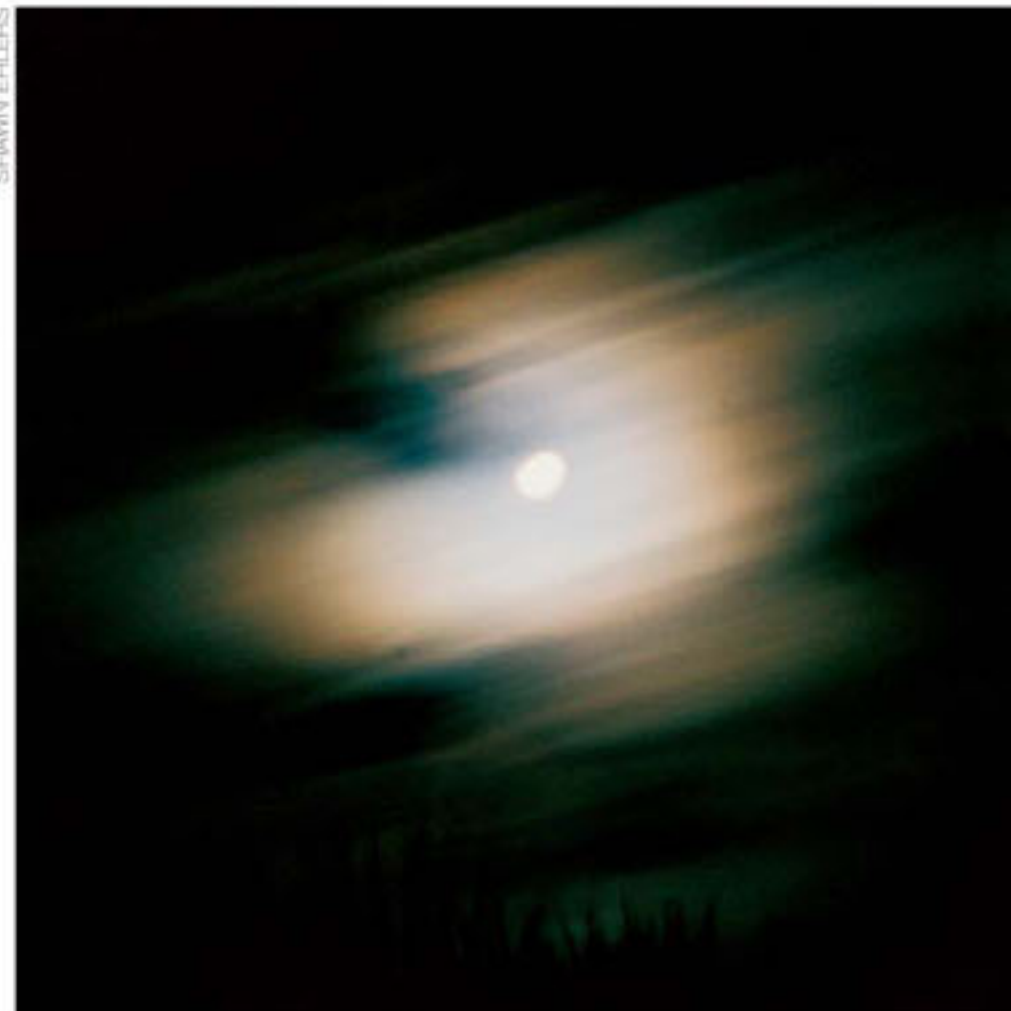


© SHEN WEI

SHAWN EHLERS

PERSONAL WORK

HONORABLE
MENTION



Shen Wei, New York City

Shawn Ehlers, New York City



John
Mattison,
Belvidere,
Illinois



Cole Thompson,
Laporte, Colorado

Shen Wei,
New York City



Matt Ogens,
Santa Monica,
California

I M A G E S O F T H E Y E A R



MATT OGENS



CHRIS COLLINS

SHUTTERSTOCK



Chris Collins,
New York City

Chris Collins,
New York City

HONORABLE
MENTION

PERSONAL WORK

STUDENT WORK

.....

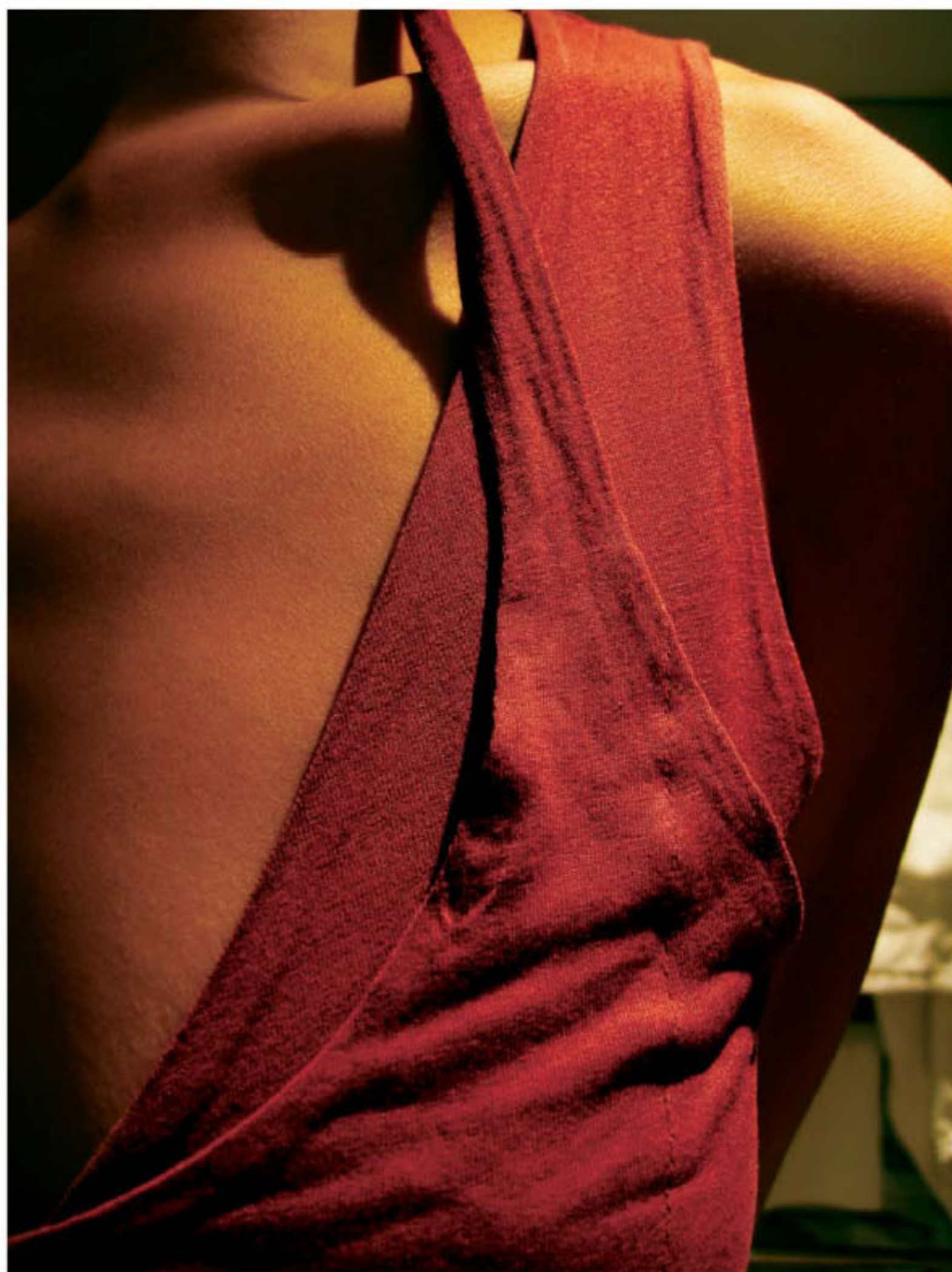
Andrea Huber

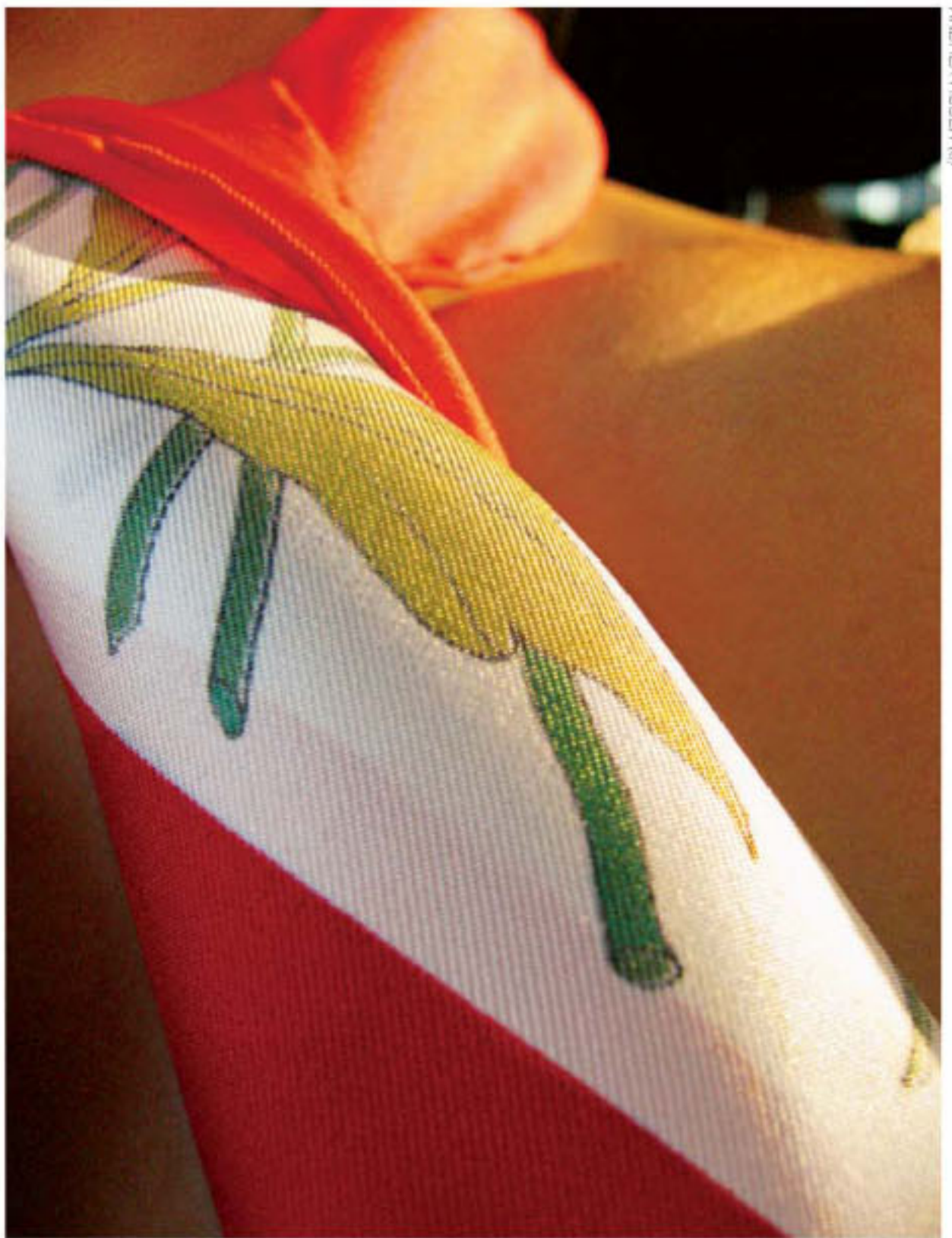
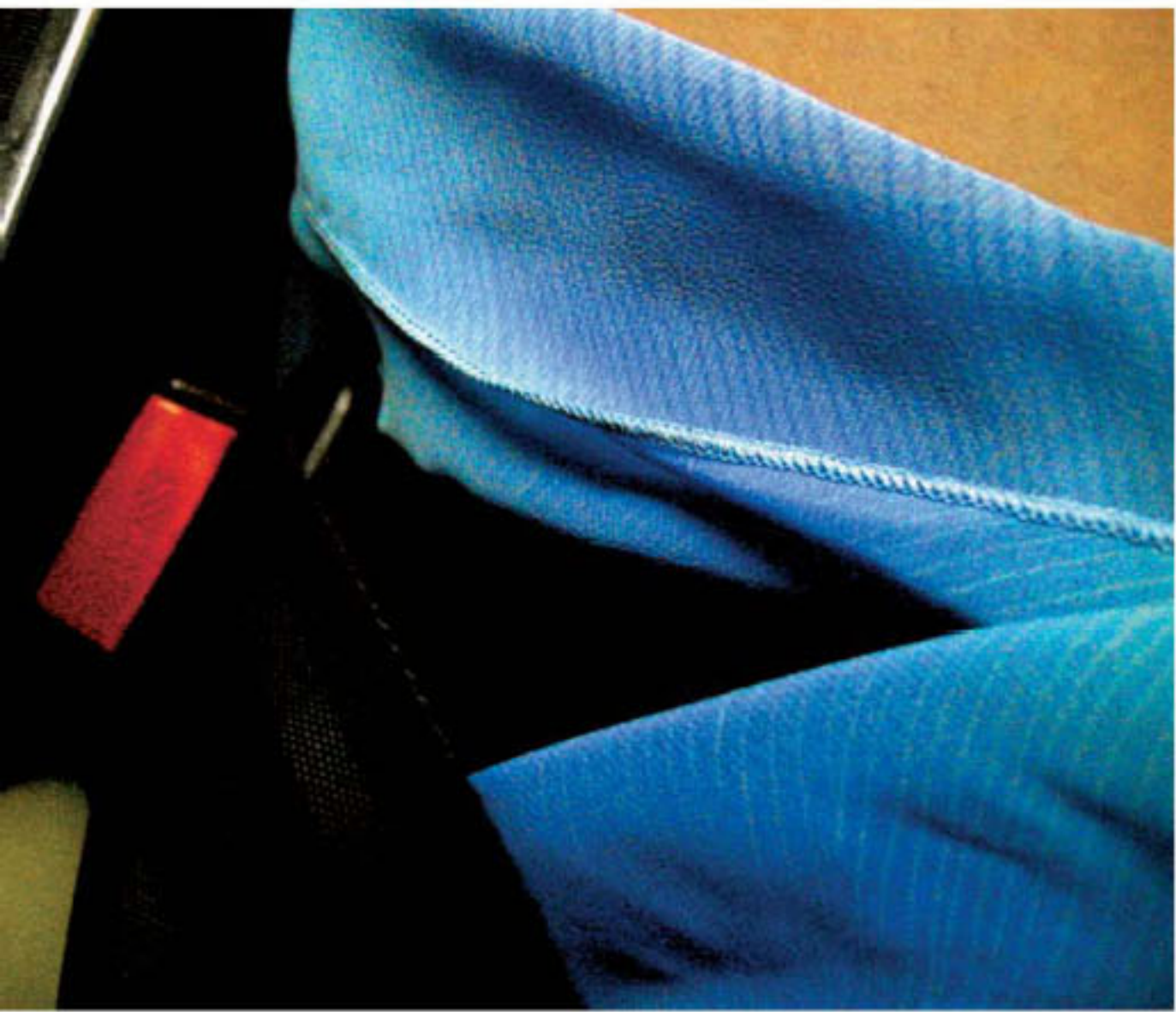
Laguna Niguel, California

Andrea Huber's abstract self-portraits prove that big ideas sometimes spring from tiny packages. Huber took her series, titled *The Intricacies*, with the seven-megapixel Canon PowerShot SD550, a digital compact. But she used that small camera to illustrate one of the world's great mysteries—the female psyche. Huber's images are obscure and hard to understand, she explains, much like the infrastructure of women's thoughts.

It was also important to Huber to be able to stop and capture an image at the very moment of inspiration—in a hostel in Austria or at 4 A.M. waiting for a flight from Prague—a task for which her point-and-shoot worked perfectly. She set the camera's ISO to 50 or 100 and used the autoexposure compensation control to bracket her exposures in thirds of stops, for up to one-and-a-third stops of underexposure.

A photography and graphic design student at California State University in Long Beach, Huber began her photography education at Orange Coast College in Costa Mesa, California, where she received an associate's degree. Huber traces her deep emotional connection with photography to the self-portraits she took as a way to internalize her pregnancy at the age of 21, while still in school. Now a 24-year-old single mom of a three-year-old daughter, Huber is working on a documentary about her simultaneous identities as a young woman and a mother.







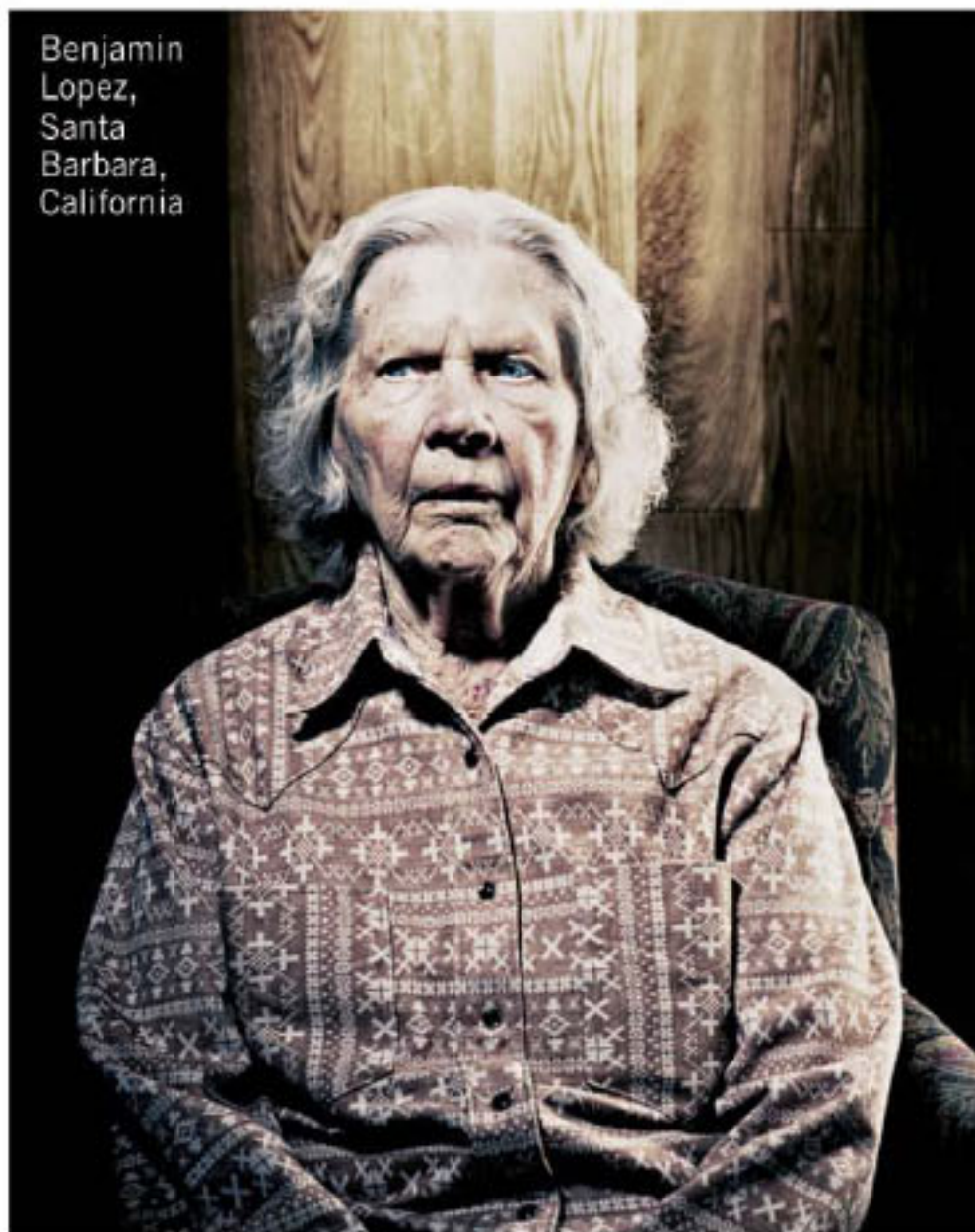
Hrvoje Slovinc,
Bronx,
New York

I M A G E S O F T H E Y E A R

STUDENT WORK

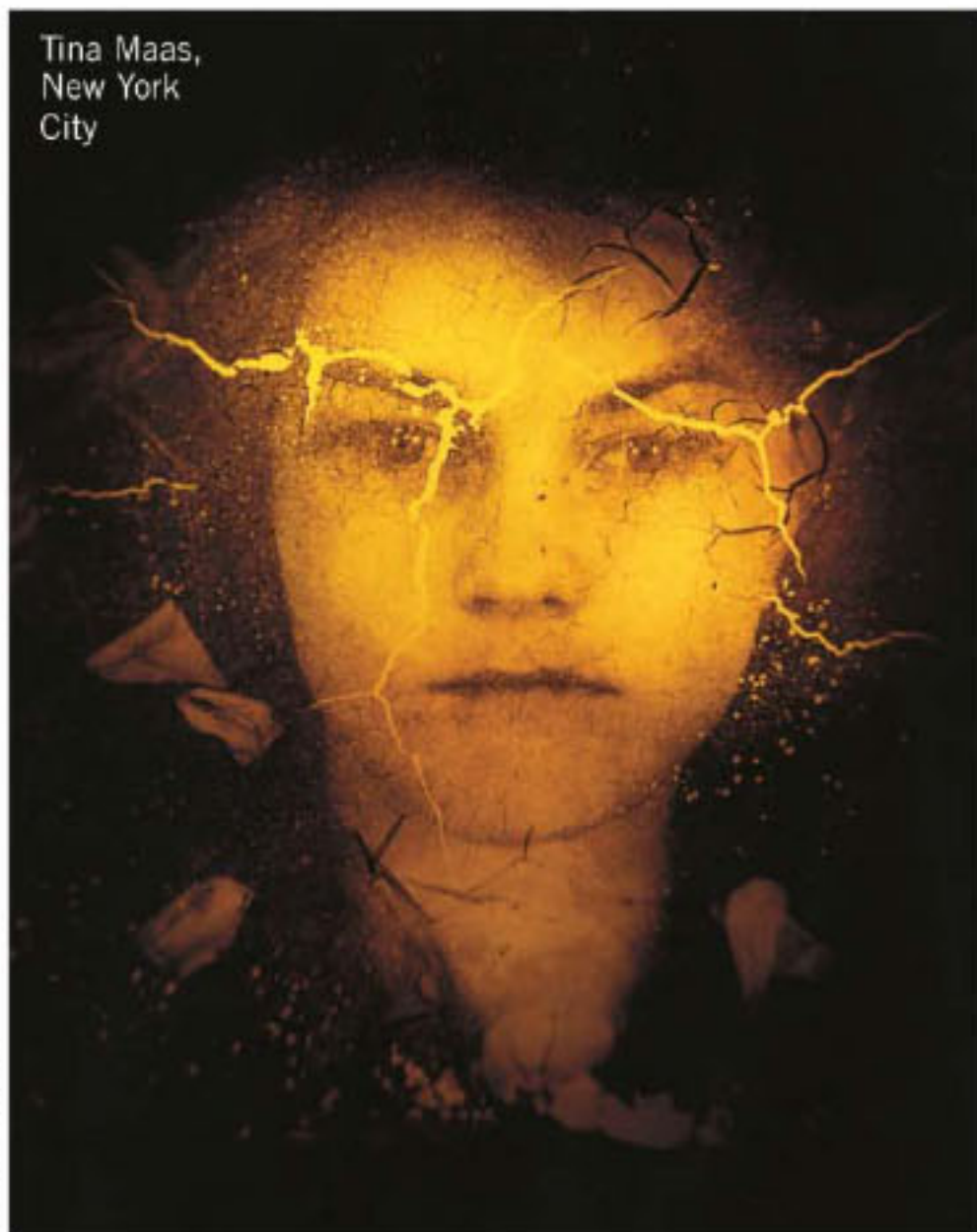
HONORABLE
MENTION

Benjamin
Lopez,
Santa
Barbara,
California



BENJAMIN LOPEZ

Tina Maas,
New York
City



© TINA MAAS



Derek Rankins,
Altamont,
Kansas

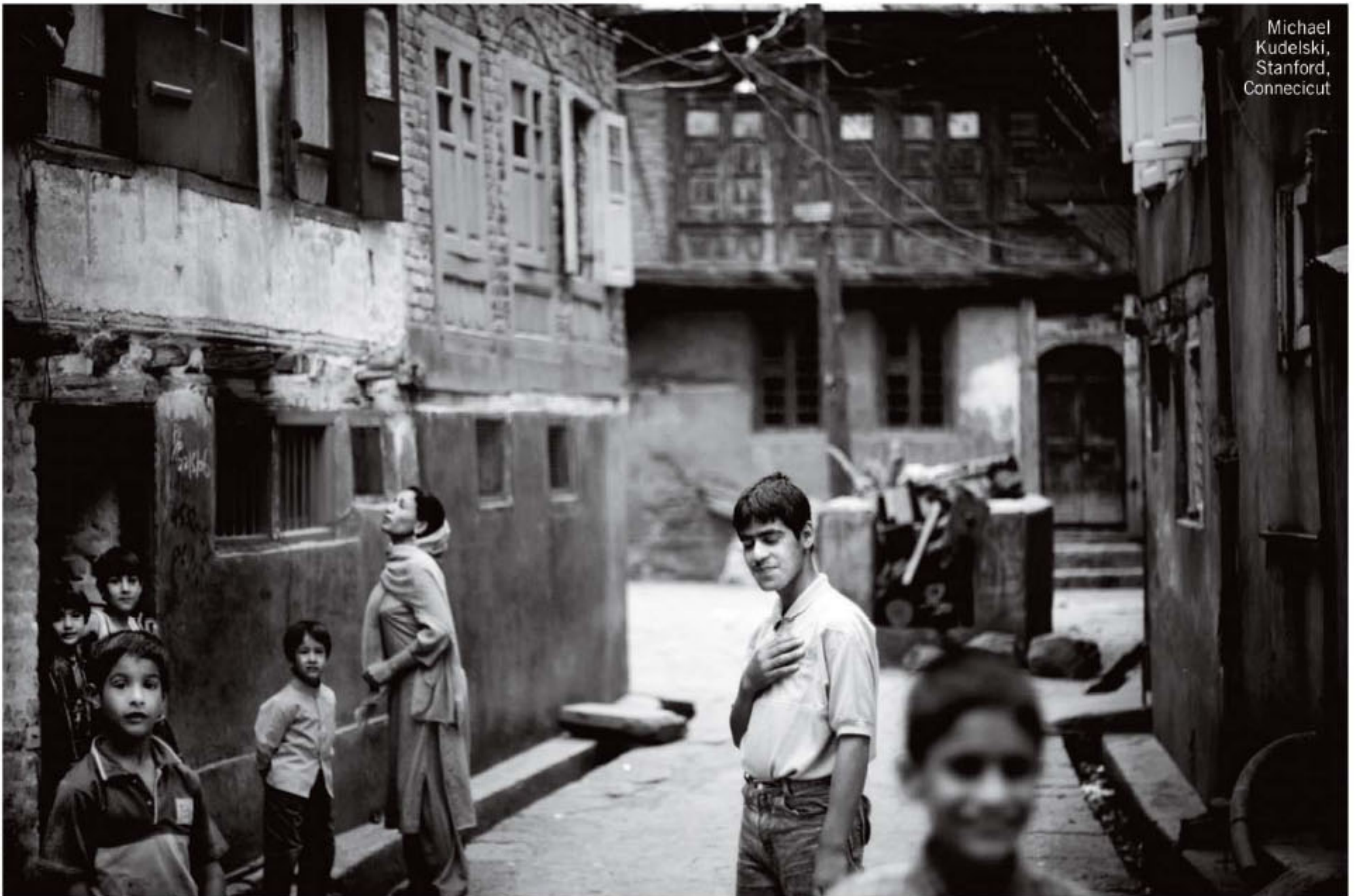


DEREK RANKINS (2)



Pamela Reed
and Matthew
Rader,
Brooklyn,
New York

REED+RADER



Michael
Kudelski,
Stanford,
Connecticut

MICHAEL KUDELSKI

WEDDING/PORTRAIT

Ted Sabarese
New York City

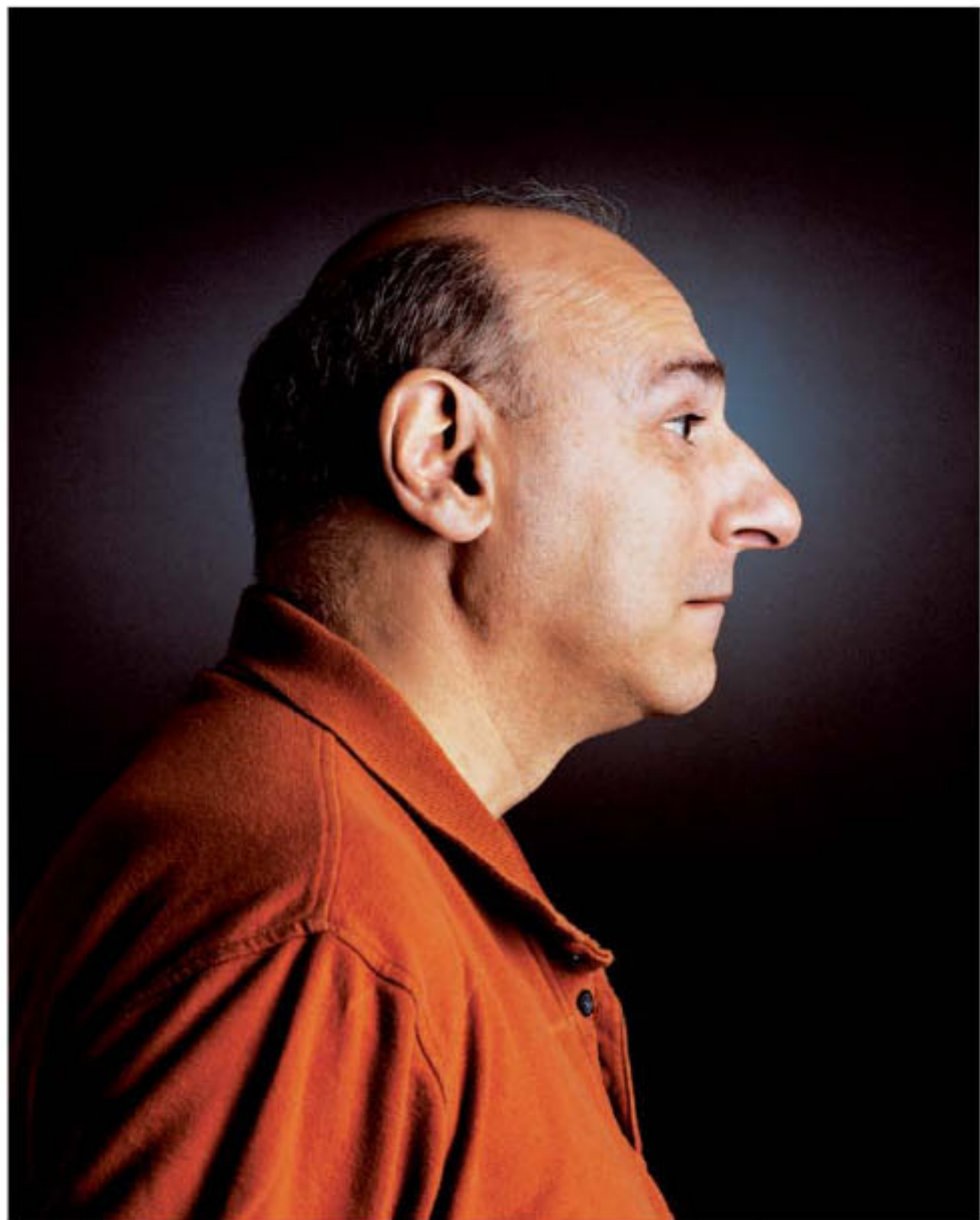


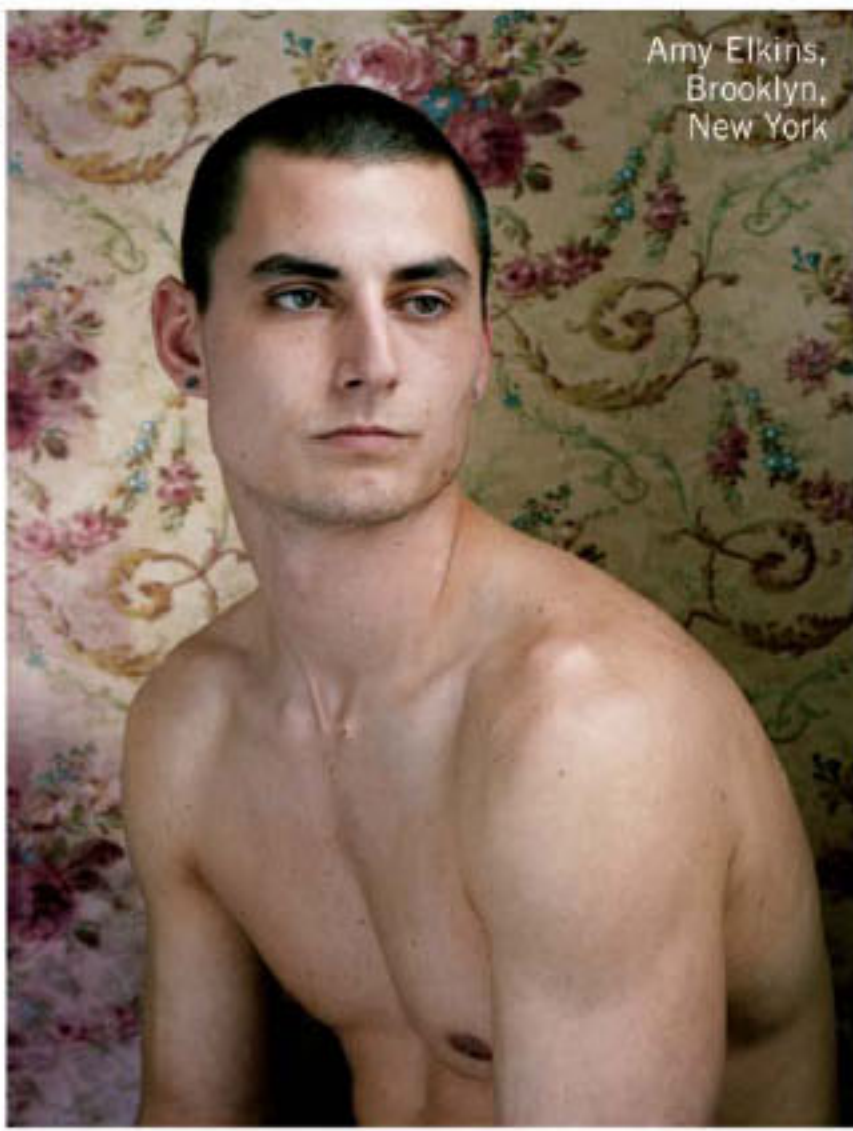
After seeing this series of portraits by New York-based photographer Ted Sabarese, our judges asked the most obvious question: "I wonder what his nose looks like?" Upon telling Sabarese that he'd won our wedding/portrait category, we put the question to him. "Oh, I've got a big Italian schnoz," he replied. "I guess you could tell that was my inspiration."

Sabarese, 36, has been shooting professionally for the past three years, focusing mostly on commercial work for clients like Microsoft, Domino's pizza, and (naturally) Kleenex tissues. (See more of his work at tedsabarese.com.) He has also begun to do editorial work for several magazines and is working on a personal project about Armenian-Americans who survived the Armenian Holocaust of 1915–1917.

Unlike many pros, Sabarese never apprenticed as an assistant for another photographer. Growing up in New Jersey, he began borrowing his father's camera, later taking photography classes at The New School in New York City. He spent several years working as a copywriter at a New York ad agency. "I was shooting for clients on the side, and I finally decided to just take the plunge and do photography full time," he says.

As for his series on prominent proboscises, another personal project, Sabarese says the secret was "all in the casting." He spent a month walking the streets of New York looking for the right profiles, as well as searching through the files of modeling agencies. "I was interested in showing people you might not ordinarily see in photographs," he says. "What I love about portraiture is just working hard to try to get something interesting from a face." He shot the entire series with a Hasselblad 503CW over a two-day period in his own studio.





Amy Elkins,
Brooklyn,
New York



Bryan
Meltz,
Clarkston,
Georgia



Randy
Bacon,
Springfield,
Missouri

HONORABLE
MENTION

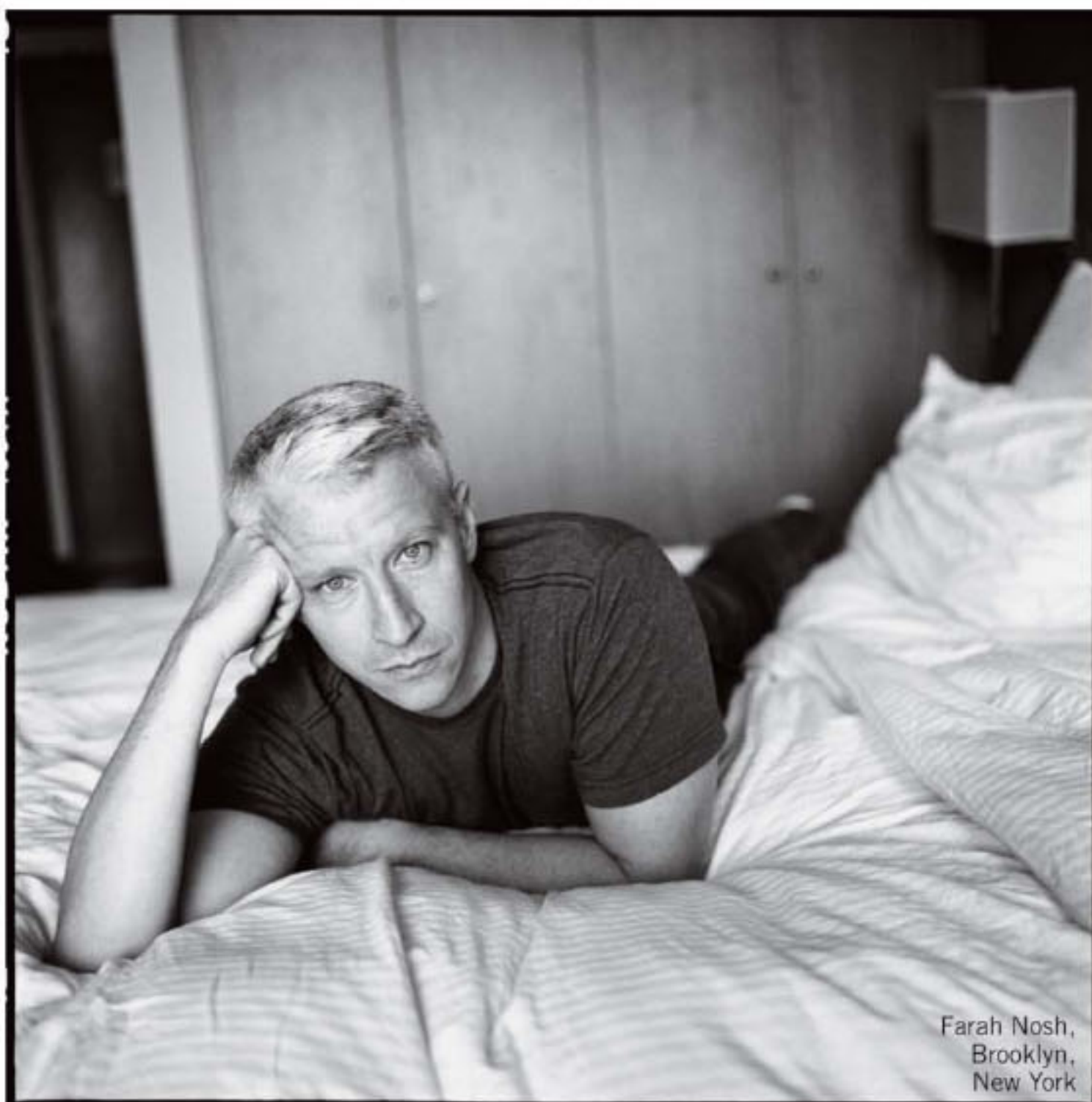
WEDDING/PORTRAIT



Duston
Todd,
Midvale,
Utah



Carlo Carletti,
Poggibonsi,
Siena, Italy



Farah Nosh,
Brooklyn,
New York



Stephen
Bebb, North
Vancouver,
British
Columbia,
Canada

Thank you
to our Sponsors:

Microsoft®



EPSON®
EXCEED YOUR VISION

DIGITAL RAILROAD®
www.digitalrailroad.net

lightzone

..... Be sure to check out the details of next year's contest
in the upcoming May/June 2007 issue of *American PHOTO*

exposure

EDIT
NAKED™

Get yourself noticed

Become a member of Digital Railroad and get the tools to manage, market and sell images far more efficiently. Like your own easy-to-create searchable archive. A fully-enabled e-commerce facility so you can shoot and sell at the same time. Plus, over 23,000 potential clients worldwide who can buy your images anytime of the day or night.

700 professional photographers have already taken the plunge. So don't be shy - visit our website and discover how to join them. Sign up for your FREE 30 DAY TRIAL today at

www.digitalrailroad.net/poppphoto

DIGITAL RAILROAD®

SAMSUNG CAMERA

proudly congratulates

PHOTOJOURNALISM



Ghada Khunji, Brooklyn, NY

PERSONAL WORK



Aaron Hawks, Berkeley, CA

ADVERTISING



Vincent Dixon, New York City, NY

STUDENT WORK



Andrea Huber, Laguna Niguel

EDITORIAL



Julia Fullerton-Batten, London, England

WEDDING/PORTRAIT



Ted Sabarese, New York City, NY

The 2006 American PHOTO
Images of the Year
Competition Winners



Smart Touch

Innovative "Smart Touch" User Interface technology enables input at a mere touch of a fingertip. (NV10 & NV7 OPS)

Imagine the fusion of Style and Technology.

NV10 10.1 mega-pixel, 3x optical zoom, 2.5" large LCD, Innovative UI using Smart Touch buttons

NV7 OPS 7.2 mega-pixel, 7x optical zoom, 2.5" large LCD, Optical Picture Stabilization (OPS), Innovative UI using Smart Touch buttons

NV3 7.2 mega-pixel, 3x optical zoom, 2.5" large LCD, MP3 & movie player

With the new Samsung NV series, it's not that hard to imagine.

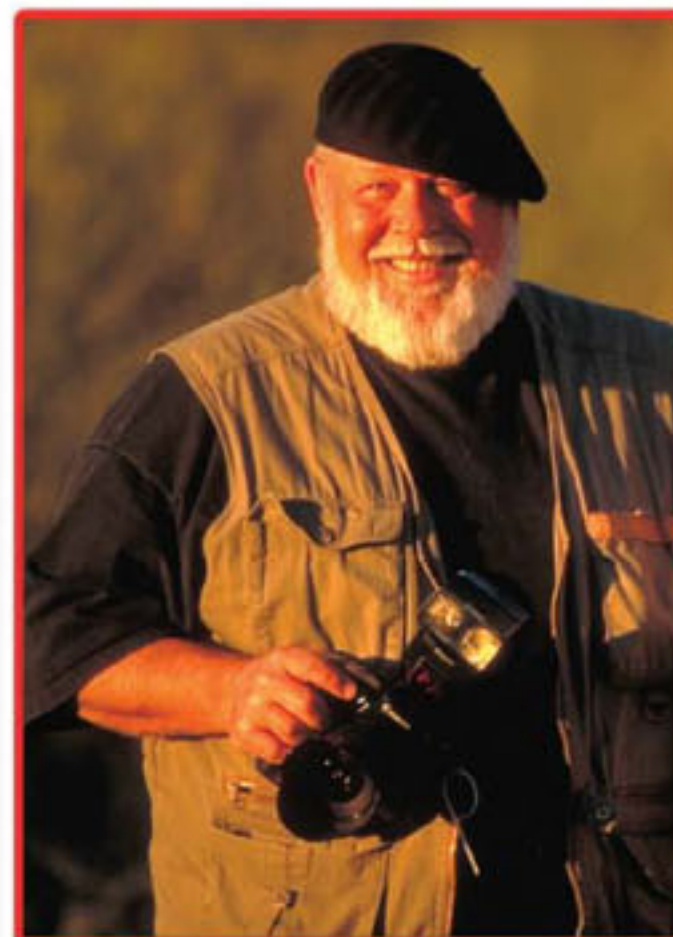
www.SamsungNV.com

www.SamsungCameraUSA.com or 800-762-7746

SOAPHOTO
WIN A CAMERA

Join our photo contest and
WIN a Samsung Digital Camera
at www.SOAPhoto.com

SAMSUNG



JOE DIMAGGIO

- PHOTOGRAPHER -
- FILM DIRECTOR -
- PHOTO WORKSHOPS -

AND A HELL OF A NICE GUY!

WWW.DIMAGGIO-KALISHWORKSHOPS.COM

Photography is my personal means of expression. Hugh Brodie's music is beautiful, avant'garde, extremely complex and at the same time very simple. Brodie has an inner beauty that is impossible to miss. My portrait of Hugh Brodie is more Brodie than DiMaggio.

I used a simple lighting to capture the essence of my subject. I believe it to be direct - where less is more. My choice of lighting was the Dyna-Lite M1000Wi Power Pack and two 2040 Flash Heads - with honeycomb grids. What I love about Dyna-Lite is that it's easy to use, extremely reliable, durable, with the quality of light I am looking for. You can mold it to a sharp crisp edge or you can diffuse it to a soft, feathery look. Dyna-Lite offers all of this, in an extremely affordable packag

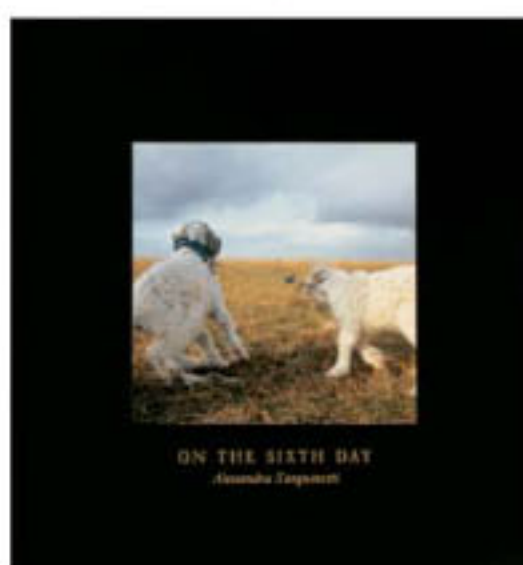
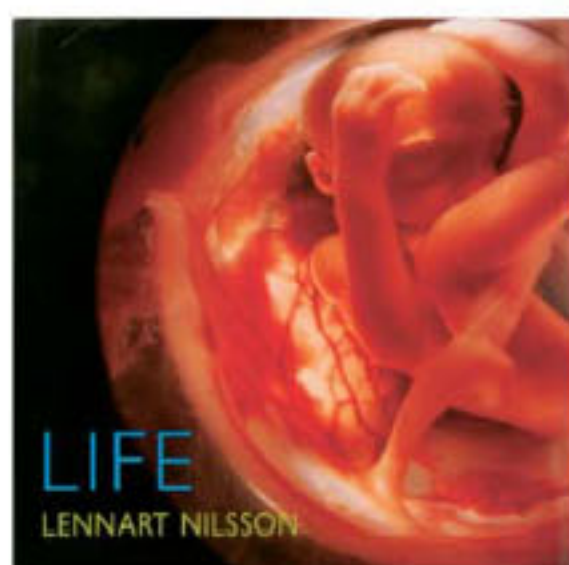
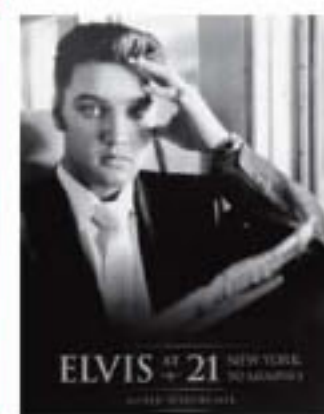
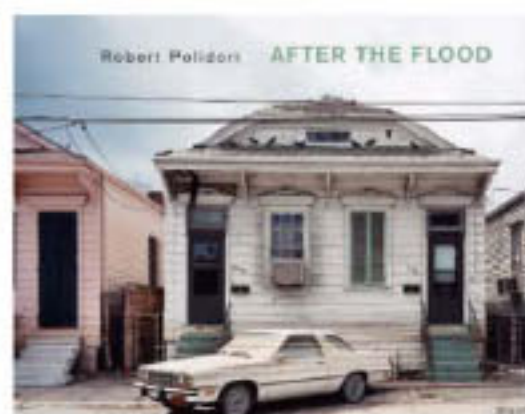
dyna-lite
Flash Equipment

1050 Commerce Ave.
Union, NJ 07083

(800) 722-6638 (908) 687-8800

www.dynalite.com
flash@dynalite.com

PORTFOLIO



THE 10 BEST PHOTOGRAPHY BOOKS OF THE YEAR

AN OPINIONATED SURVEY

Clockwise from here: Annie Leibovitz's self-portrait for Gap; Elvis by Wertheimer; a fetus at six months by Nilsson; a view of Raymond, West Virginia, by Epstein.





ART ON PAPER, 2007

P O R T F O L I O

Each fall, beginning in September and October, the editors of *American Photo* begin sifting through and poring over the avalanche of photography books being released in time for the holiday season. It is an agreeable ritual, but far from effortless. The number of such books brought to market increases on an annual basis, and the range of art they represent is extraordinary. Our job is to help readers find the new entries that are worth a look—and, in some cases, worth a considerable price. In picking the 10 most important volumes of the year, our staff, led by executive editor Russell Hart and managing editor Jack Crager, judges each book on several criteria: We look for a wide array of subject matter; we consider the significance of the photography showcased by the book; and, last but certainly not least, we evaluate the book itself as an object. Great photography books aren't mere collections of art; they put pictures in context and, in one way or another, through brilliant design and brilliant editing, add to our understanding and enjoyment of photography. Here we present the new photo books that, we believe, achieve such lofty goals.



Telltale
watermarks
on a New
Orleans street
in Katrina's
aftermath.





CITY IN RUINS

After the Flood

By Robert Polidori

Steidl/D.A.P.;

336 pages; 582 color

illustrations; \$90

The most significant news story of 2005, Hurricane Katrina, brought forth a slew of photo books in 2006. This one is notable for its sheer mass (it measures 12x16 inches and weighs more than ten pounds), as well as its devastating comprehensiveness. Published in conjunction with a major exhibition at New York City's Metropolitan Museum of Art, Robert Polidori's tome painstakingly documents the horrors, home by abandoned home, that the storm and the broken levees wreaked on New Orleans. Polidori has described the project as bearing psychological witness to the ruins, reflecting on the lives of the deceased and the displaced through what remains of their homes. Though the book eventually progresses to scenes of repair and relief (as trailer homes and appliances arrive on tattered streets), the bulk of it is a heartbreaking wave of tangled wreckage and surreal mementos. In recent years Polidori has produced a number of remarkable books, featuring subjects as different as the skylines of Shanghai and the devastated city of Chernobyl. This one stands out from the rest.—JACK CRAGER

CROWN PRINCE

Elvis at 21: New York to Memphis

By Alfred Wertheimer

Insight Editions; 254 pages; more than 300 black-and-white photographs; \$65



In 1956 Alfred Wertheimer befriended and photographed Elvis Presley on the thin cusp of fame, before Colonel Tom Parker began micromanaging access to his star and before rock and roll began taking itself seriously enough to prepackage its idols. "At the beginning of a musician's career, they need all the help they can get, so they're very friendly," Wertheimer recalls.

The resulting pictures, both onstage and off, are amazingly candid, as close as we're likely to get to an unvarnished charisma that's about to set the world on fire. This comprehensive collection shows both the breadth of Wertheimer's work on Presley's 1956 tour and its atmospheric artistry. "Of the millions of pictures taken of Elvis, there were very few where he is vulnerable and basically himself," Wertheimer opines. Yet many more than a few such rarities are collected here. —J.C.



P O R T F O L I O

Here: Elvis
at his parents'
home with
his former
high-school
sweetheart,
Barbara Hearn.
Opposite:
Elvis asleep on
a train to
Memphis.





No one dreamed that the game of immigrants with maps and gun powder years, this paradise would become paradise as Fitzgerald wrote of another paradise man must have held his breath in the into an aesthetic contemplation he understood in history with something commensurate (from the end of the game Last word from Paradise / Peter)

Kumante 66 @ New Stanley

Somali at Keren Blixen

Karen Blixen

STARVO



Purely as an object and as a publishing event, this massive project—a comprehensive overview of Peter Beard's photography, collages, and diaries—encompasses a dizzying number of special features. The 2,250 copies of The Art Edition printing have been individually numbered and signed by Beard. It comes in a clam-shell box, with a specially made wood book stand. The book consists of two separate volumes, one with 200 pages of Beard's diaries and another with 294 pages of collages, plus five fold-out spreads. But wait, there's more: The Collector's Edition, an imprint of 250, the first 125 copies of which are accompanied by an original signed 16x20-inch gelatin-silver print. It comes with a leather cover, packaged in a velvet-lined wooden shipping crate.

For all but a few photographers this kind of production would be overkill, and possibly downright obscene in its elaborate dimensions. Given Beard's artistic expansiveness, though, the whole crazy thing makes sense. Viewing Beard's collages, and especially his intricate, multimedia diaries, is like looking into the maelstrom of pure creativity itself. Born in 1938 and educated at Yale University, Beard developed an interest in Africa after reading the work of Isak Dinesen. He documented ecological disaster, shot fashion for *Vogue*, collaborated with Andy Warhol and Francis Bacon. And it never seems to be enough.

His artwork is obsessively detailed, riotously packed within the boundaries of this book. There is plenty of sizzle in this feast of imagery (as there has been in his life); but in the end the meal is nutritious. —DAVID SCHONAUER

Peter Beard Edited by Nejma Beard et al.
Taschen; 616 pages; more than 400 images;
Art Edition, \$2,500; Collector's Edition: \$6,500

FULL BEARD

Here: Smoke-
stacks tower over
a football game
in Raymond, West
Virginia. Oppo-
site: Epstein's
father, Hampton
Ponds, Illinois.



A LABOR OF LIFE

Work By Mitch Epstein

Steidl/D.A.P.; 276 pages; 138 color
and 26 duotone plates; \$50

Mitch Epstein's new retrospective, *Work*, begins at the beginning: with photos he took for his stuffy boarding school's yearbook. Even then, Epstein saw photos as a way to buck the system, eschewing studio portraits for quirky environmental ones—and prompting a reprimand from his supervisor.

In 2004, Epstein again found himself in trouble while shooting "American Power," the most recent project included in *Work*. While photographing pastoral scenes in the shadows of smokestacks in Raymond, West Virginia, Epstein was targeted by the local police. He and his assistant were interrogated for hours by state and federal agents because he had taken "unauthorized" photos of the power plants—despite the fact they had been taken from public property and at a considerable distance from the plants.

A graduate of Cooper Union and a disciple of Garry Winogrand, Epstein has photographed intimate family scenes and exhibitionist couples. His first book, *In Pursuit of India* (1987), included images from his travels to India to make films with his wife.

Epstein's stories tie together *Work*'s reproductions from previous book projects, including *The City's* views of New York, and *Family Business*, about his father's failing furniture shop. As Epstein writes: "A photographic book should be an artful and potent object that holds multiple readings."—MIKI JOHNSON



INNER LIFE

Life By Lennart Nilsson

Harry N. Abrams; 304 pages; 150 photos; \$45

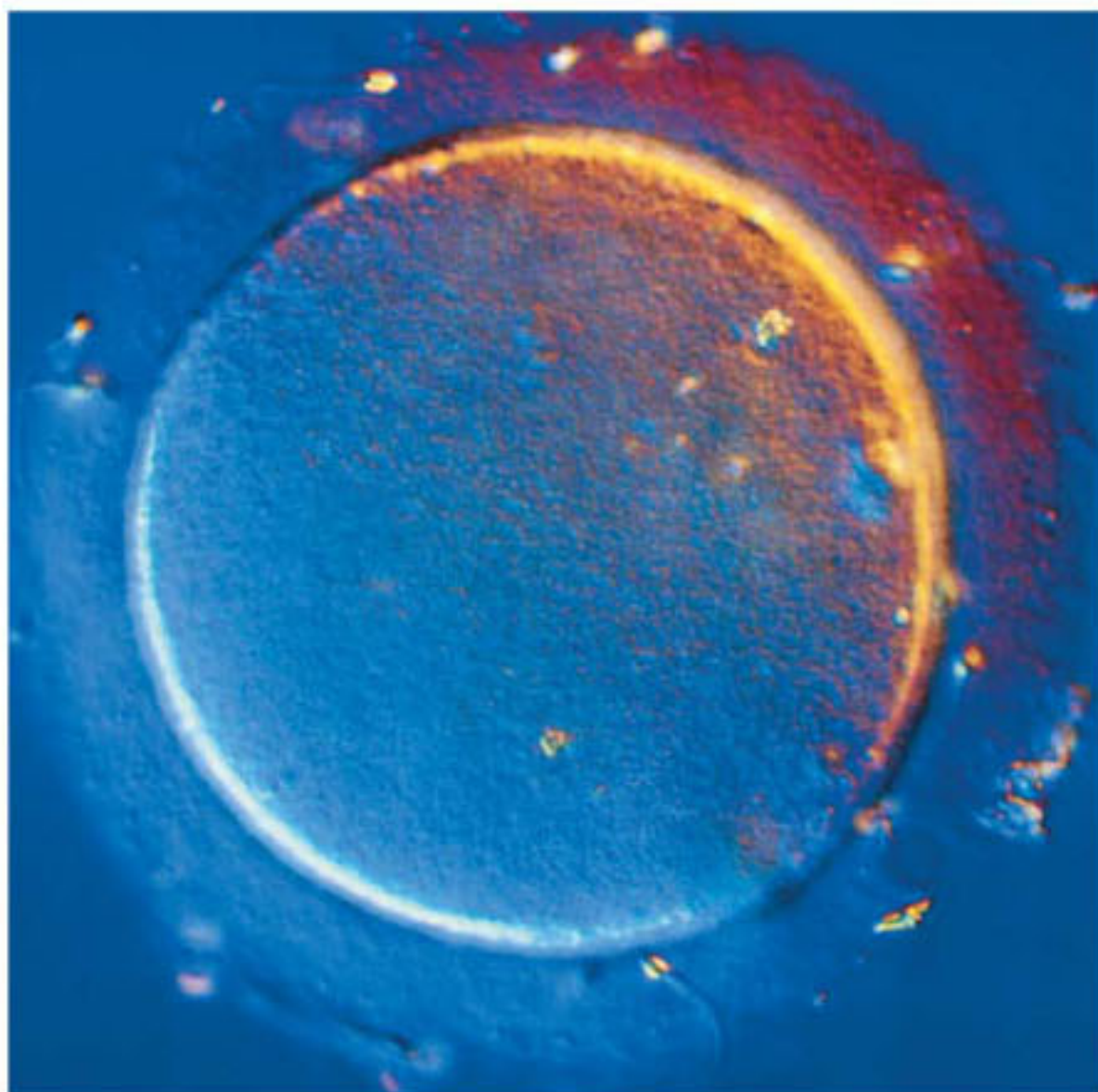
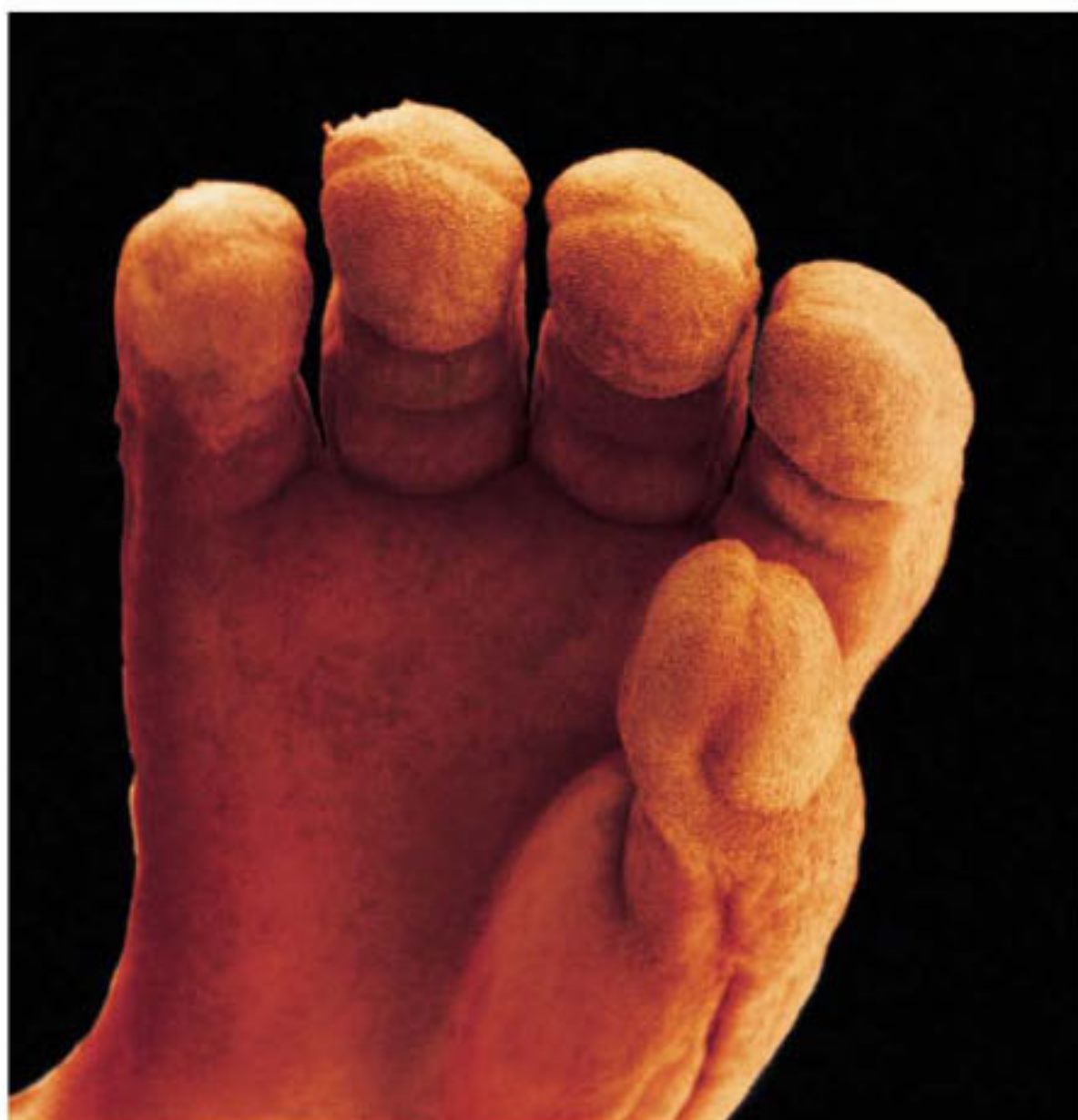
Some of us are old enough to remember the landmark cover of *Life* magazine's April 30, 1965 issue. "Drama of Life Before Birth," it blurbbed. "Unprecedented photographic feat in color: Living 18-week-old fetus shown inside its amniotic sac." The cover image, taken by the Swedish scientific photographer Lennart Nilsson, showed a full-length fetus pushing at the walls of its protective bubble, which floated against a dark, protein-flecked background that could have been a starry sky. It seems highly likely that the image inspired the star-child scene in Stanley Kubrick's groundbreaking 1968 film, *2001: A Space Odyssey*. Nilsson's prenatal view was no less mind-blowing, penetrating inner space as never before.

Taken with an endoscope-mounted camera less than a millimeter in diameter fitted with a lens having a focal length of just one-tenth of a millimeter, Nilsson's photograph was the big bang of a career that included seven years of contract work for *Life* and decades of pushing our medium's limit in its exploration of the human body. *Life*, the book, is a gorgeous testament to Nilsson's lifetime of work.

Nilsson was a photojournalist before he ventured into scientific photography, so it's no surprise that the book has a narrative form. It starts with conception, one extraordinary image catching a fish-size sperm wriggling its way through a hole in the ovum wall. It moves on to show embryonic parts so crudely formed you'd think their sculptor had abandoned them—a hand without nails or fingerprints, an unseeing 10-week-old eye.

Then *Life* proceeds to explore the inner architecture of the mature body, from vatlike fat cells to a view straight up the spinal cord and into the brain. The book ends up back at the cellular level, as nerve fibers coil through muscle tissue and, in a particularly chilling electron micrograph, HIV viruses swarm over the surface of a white blood cell. *Life* goes on, and Lennart Nilsson is its modern-day Leonardo.

—RUSSELL HART



Clockwise from top left: A sperm penetrating an egg; a fetus at six months; several sperm approaching an egg; a human hand at 11 weeks.



REVISIONIST HISTORY



Huang's cityscapes in Chaotianmen (above) and Jiangbelcheng II (opposite).

History Images By Sze Tsung Leong
Steidl/D.A.P.; 144 pages; 80 color plates; \$90

China's economic explosion, for all its benefits to a hardscrabble citizenry, is destroying much of that country's visual heritage, if not erasing its history. Countless urban neighborhoods and historic structures are being razed to make way for massive construction projects that have no discernible cultural character, their architecture a sort of coy postmodernism. In *History Images*, Sze Tsung Leong examines this great leap forward in sad, meticulous detail. The best of his large-format images capture the moment between old and new, when half-built skyscrapers sprout from fields of debris formed by dismantled traditional buildings.

Tiny, ancient bricks litter the foreground in Leong's expansive views of luxury apartment complexes, the new, more distant buildings blanched by smog, as if they were less real than the older ones they've displaced. Excavations for foundations reveal an archaeology of organic growth, layer upon layer of infrastructure, while dense webs of rebar define the contours of buildings soon to come. In gutted interiors, stray personal objects hint at lives expunged, while in new ones walls of seamless concrete assure the same exact space for everyone. The very sameness of these dwellings is an odd artifact of China's new wealth, as if it took a measure of capitalism to deliver on Communism's promise.

In their visual density, Leong's cityscapes invite comparison to the urban images of Robert Polidori or Edward Burtynsky. But while those photographers' work has a decorative veneer, Leong's is less colorful and more complex. In ages hence, historians will find just as much to study in it as curators will.

—R.H.





P O R T F O L I O



Chuck Close's *A Couple of Ways of Doing Something* is an attempt to redefine collaboration between the printed word and the image. The book combines digital prints of Close's daguerreotypes of artists such as Cindy Sherman and Cecily Brown with praise poems by Bob Holman. In an interview that appears in the book, Close explains that he was originally approached to merely illustrate a book of literature. Instead, he wanted the images and the words to be equals.

Thus began a collaboration between Close and Holman (who met through Holman's wife, poet Elizabeth Murray). The photographer and the poet would choose an artist, whom Close would photograph. Then Holman would create a poem in the spirit of both the subject's work and the image created by Close.

Close says he was drawn to the daguerreotype because the antiquarian form evinces many of the traits he loves best about photography: incredible detail, pinpoint focus, and striking shadows and highlights. Working with Jerry Spagnoli in his New York City studio, Close labored at this tedious process—creating each direct positive image by exposing a thin layer of silver halide on a polished plate and then processing it with chemical procedures. To allow for the quick exposures Close wanted, he and Spagnoli set up what he calls “a billion foot-candles of light to go off all at once,” creating a painfully bright burst. “It’s like having an ice pick shoved in your eyeball,” Close says.

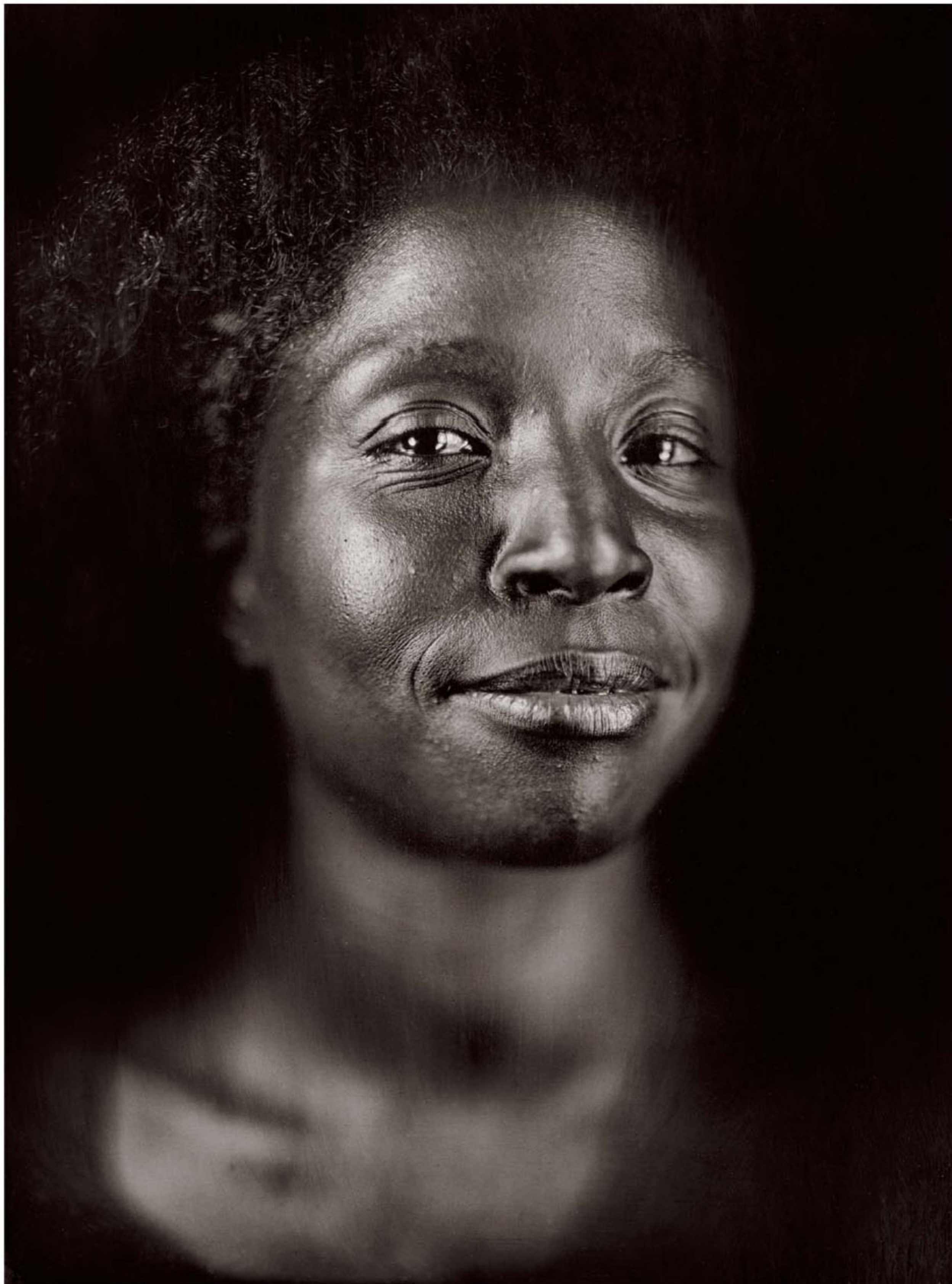
Although the imperfection-exposing daguerreotype is not a particularly flattering form, the book's authors didn't spare themselves the scrutiny. Close's self-portrait appears on the cover and inside, across from a poem by Holman. Holman's portrait accompanies a letter to himself: “Dear Bob, You are not allowed to use the word beautiful in a poem this year. Signed, The Rest of the World Except for You.” —M.J.

A Couple of Ways of Doing Something

By Chuck Close and Bob Holman

Aperture; 56 pages; 22 tritone photographs; \$40

CLOSE READING



LIFE CYCLE IN THE WORLD OF ANIMALS

On the Sixth Day By Alessandra Sanguinetti
Nazraeli Press; 80 pages; 61 color plates; \$65

Alessandra Sanguinetti admits that her eight-year study of rural farm life changed her. "As I became more involved, I became less judgmental, and more open to the subtleties and complexities of our relationship with animals and how they reflect on us," she explains. Her audience is likely to traverse the same range of reactions while processing



Sanguinetti's
image of a
farmer with a
butcher knife.



© 2006 ALESSANDRA SANGUINETTI (2)

Sanguinetti's monograph about the project.

Many photos in *On the Sixth Day* seem grotesque: Chickens hover over a sheep fetus like vultures; a skinned horse lies in a pool of its own blood. But the viewer soon realizes this is only part of the story. Here a chick surmounts the box entrapping it; there a lamb is helped to suckle by a farmer's gentle hands.

For the book, Sanguinetti returned to her father's farm in Argentina, where she summered as a child. In 1996 she began making

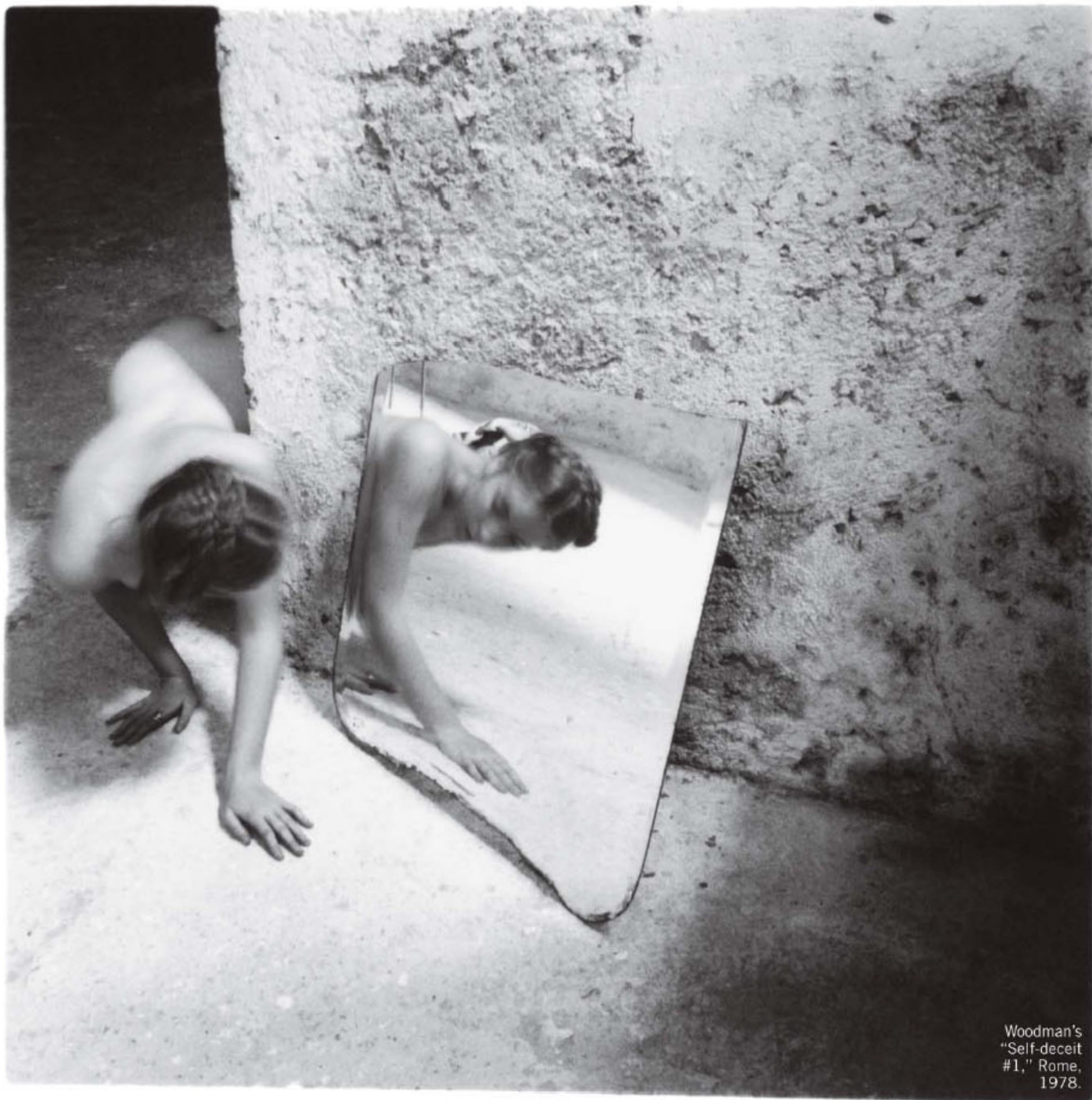
photos with a Hasselblad and natural light, exploring the "cruel and contradictory relationship [humans] have with nature."

After receiving a Guggenheim grant in 2000, Sanguinetti also followed a related story, about the granddaughters of Juana, a woman who lives near the Sanguinetti farm. Her images of the young Argentine cousins play-acting—"The Adventures of Guille and Beli"—were shown at the Muse-

um of Modern Art in Buenos Aires and Yossi Milo Gallery in New York, where "On The Sixth Day" also appeared in 2006.

The book is not linear—morning to night or birth to death—but it encompasses each of these, mimicking nature's instantaneous transition between them. Humans are shown to be predators, but by shooting from the animals' perspective Sanguinetti depicts them not as masters of the animal kingdom but simply as one of its many subjects. —M.J.

Above:
A suckling
foal on
an Argentine
farm.



Woodman's
"Self-deceit
#1," Rome,
1978.

A ROOM OF ONE'S OWN IMAGINING

P O R T F O L I O

Francesca Woodman By Chris Townsend
Phaidon Press; 256 pages; 50 color
and 250 black-and-white photographs; \$75

The photographic legacy of Francesca Woodman has been clouded by critical mythology in the 25 years since her death. A suicide at 22, she had taken revealing pictures

EYE to I

PHOTOGRAPHIC EXHIBITION SERIES 2007

Presented by Great Circle Books and A&I Photographic and Digital Services

“Stunning visions of beauty and passion, conflict and controversy...”



SACHA DEAN BIYAN

Spiritus Mundi

Saturday, January 20 – Wednesday, February 24, 2007

The survival of indigenous peoples is at stake in endangered environments. Sacha Dean Biyan captures scenes of incomparable beauty and heartbreaking destruction. www.sachabiyan.com

WAYNE SCHOENFELD

Through This World But Once

Saturday, March 3 – Wednesday, April 11, 2007

A volunteer surgical team treating children overseas shows how ordinary people can make a difference. Wayne Schoenfeld continues his award-winning documentary series from Vietnam and India to Ethiopia. Benefit for Rotaplast International www.wschoenfeld.com



MICHAEL HYATT

Migrant Artifacts: Magic And Loss In The Sonoran Desert

Saturday April 14 – May 23, 2007

Objects baked by the desert sun bear mute witness of those unseen who have stepped through this perilous crossing. Michael Hyatt's lens preserves eloquent testimony of migrants' humanity. Benefit for Humane Borders, No More Deaths, Samaritans.

ROBERT YAGER

BOO BOO: Her Life and Times

Saturday, May 26 – June 30, 2007

Her world exists between the warm embrace of family and the violent grip of LA's streets. Robert Yager's years of earned trust by LA's gangs allows a rare and intimate view of one young woman's story. www.photoloco.com



Four photographers launch a series of solo shows presented in collector-quality prints by Southern California's leading photographic and digital lab at their Hollywood headquarters. Each exhibition benefits non-profit organizations devoted to humanitarian efforts. All exhibitions at A&I, located at 933 N. HIGHLAND AVE, HOLLYWOOD, CA 90038


GREAT CIRCLE
— B o o k s —
www.greatcirclebooks.net

A&I
www.aandi.com

Photographers interested in book publishing or exhibiting in this series, please submit inquiries to contact@greatcirclebooks.net



Untitled,
New York,
1979–80.

FRANCESCA WOODMAN/COURTESY GEORGE AND BETTY WOODMAN

of herself since the age of 13, and given that inward focus—naked self-portraiture being a staple of the 1970s art-school world she inhabited for most of her creative life—it would be easy to revere Woodman as a feminist (as critics have) or to dismiss her as just another narcissistic photographer using the medium as a diary. While certainly the work of an immature artist struggling to define a vision, her images are much more interesting than that. In fact, the most successful

of them aren't about Woodman's anatomy.

Instead, they explore the human figure in relation to a space and its defining surfaces. By blurring, cropping, covering, and otherwise obscuring her own body, Woodman isn't being coy; she is making the image less about her physical self. Her photographs' spaces (abandoned rooms), her actions within them (jumping, posing), and the props they include (clothing, fragments of paper) seem more a representation of Woodman's

internal life and suggest its very tenuousness.

This comprehensive monograph is big enough to prove that Woodman's work is substantial; but too big, given her short career, to be filled with fully realized works. Variations from a given shoot, iterations of a particular idea, entries from her writerly journals, and postcards to friends and family make the book a fascinating study of the photographer's practice and thought process. —MARVIN GOOD

STATE OF THE ART

A New Group Blog from
the Editors of **American PHOTO**

LOG ON TO:
www.poppphoto.com/stateoftheart



THE ART OF THE GAP

Individuals: Portraits from the Gap

Collection Melcher Media/DK Publishing;
256 pages; 250 photographs; paperback, \$35;
hardcover limited edition, \$150

Of the many advertising campaigns that have showcased photography during the past two decades, none—absolutely none—has been more photographically distinguished or influential than that of Gap, the chain store that turned the white T-shirt into something chic. The formula for success was relatively simple: Great photographers (Annie Leibovitz, Herb Ritts, Matthew Rolston, Christian Witkin, Regan Cameron, Michel Comte, Inez van Lamsweerde and Vinoodh Matadin) make portraits of culturally significant icons (William S. Burroughs, Karl Lagerfeld, Miles Davis, Tom Brady, Scarlett Johansson, Jeremy Irons). The celebrities appear in Gap clothing, but that was not the point.

The point was that these famous faces stood for something bigger than mere fame. They were not just successful; they embodied creativity and individuality. Somehow, the campaign convinced consumers that wearing mass-marketed, inexpensive garments like blue jeans and white button-down shirts could be a transforming experience. It is just that easy to be an individual today.

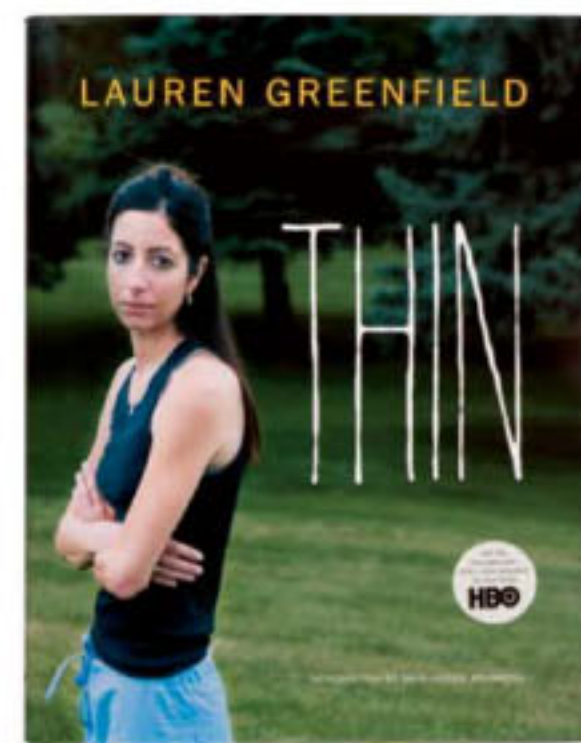
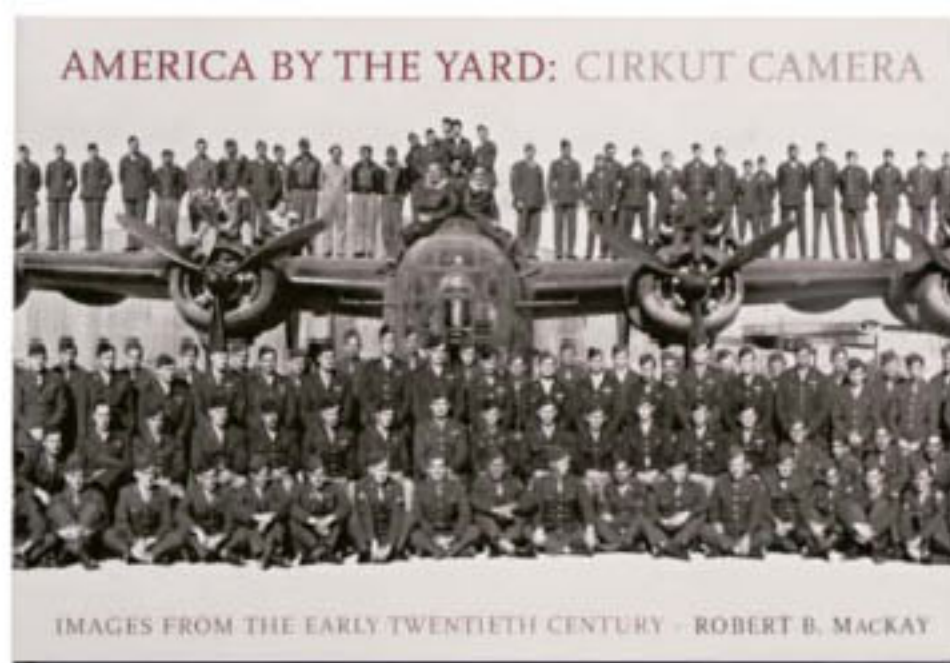
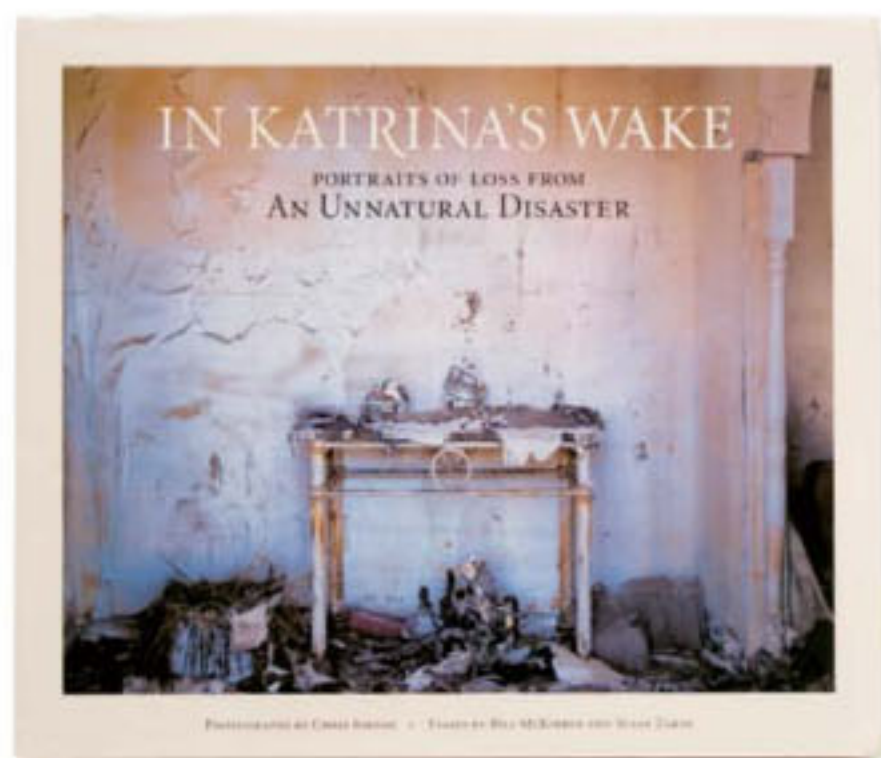
This exquisitely produced collection of images from the campaign, designed by Trey Laird, shows the importance of the artist as redemptive icon. Far more important, from the standpoint of this magazine, is how many photographers are used as portrait subjects: Here, for once, the photographer was elevated in status to the level of pop star.

If all that isn't enough, the book comes with a CD of songs featured in Gap television ads. Plus, all proceeds from the book go to (PRODUCT) RED, an initiative founded by Bono and Bobby Shriver to fight HIV/AIDS in Africa. —DAVID SCHONAUER

P O R T F O L I O



Opposite page, top:
Mia Farrow, by Inez
van Lamsweerde
and Vinoodh Mata-
din, 2006. Bottom:
Whoopi Goldberg,
by Annie Leibovitz,
1990. Here: Steven
Meisel, by Annie
Leibovitz, 1988.



THE GIFT OF A BOOK

Now that you've seen our top ten photography books, here are 15 more new titles worth giving—and getting.

P O R T F O L I O

In Katrina's Wake: Portraits of Loss From an Unnatural Disaster

By Chris Jordan (Princeton Architectural Press, \$35)

Jordan's images of Hurricane Katrina's destruction are paradoxically beautiful. In contrast to more comprehensive documents of the aftermath such as Robert Polidori's *After the Flood* (see page 88), this volume presents detailed slices of life amid the large-scale destruction along the Gulf Coast: an upended swing set in Chalmette, Louisiana; an abandoned fridge full of food on a New Orleans street; a tattered red dress on a muddy stairway in Buras, Louisiana. Saturated in color and focused in content, these pictures humanize the storm's massive tragedy, lending individual stories a sense of poignancy and scale. —JACK CRAGER

America by the Yard: Cirkut Camera Images from the Early Twentieth Century

By Robert B. McKay (W.W. Norton, \$100)

American Photo rarely prints panoramic images not because there aren't lots of good ones, but because even when we're able to spread them across two pages they're just a few inches high, and their details end up way too small. This sumptuous collection of duotone black-and-white panoramas solves that problem with a huge 11x16-inch trim and lots of gatefolds, allowing images to run at sizes up to five feet across—some as large as the original Cirkut-camera contact prints from

which they're reproduced. The once hugely popular photographs typically show large gatherings of social groups, from Boy Scouts camping to the Ku Klux Klan rallying its faithful, in such exquisite detail they can be scrutinized for hours. Look for pictures in which the same person appears at both ends of a group—the “double ender” who ran to the other side while the slit-scanning Cirkut went through its slow rotational arc. —RUSSELL HART

Thin

By Lauren Greenfield (Chronicle Books, \$35)

VII photographer Lauren Greenfield's new book tackles a disease that has reached epidemic proportions in America—eating disorders. *Thin* is a photographic journal of women being treated at the Renfrew Center in Florida. Greenfield's intimate and often disturbing images join essays on eating disorders and reproduced pages from the women's own diaries. Her accompanying documentary film, following four women highlighted in the book, debuted at Sundance and on HBO in 2006. Greenfield's work earned her the 2006 professional editorial photographer of the year award from the International Photography Association. —MIKI JOHNSON

Ellis Island: Ghosts of Freedom

By Stephen Wilkes (W.W. Norton, \$75)

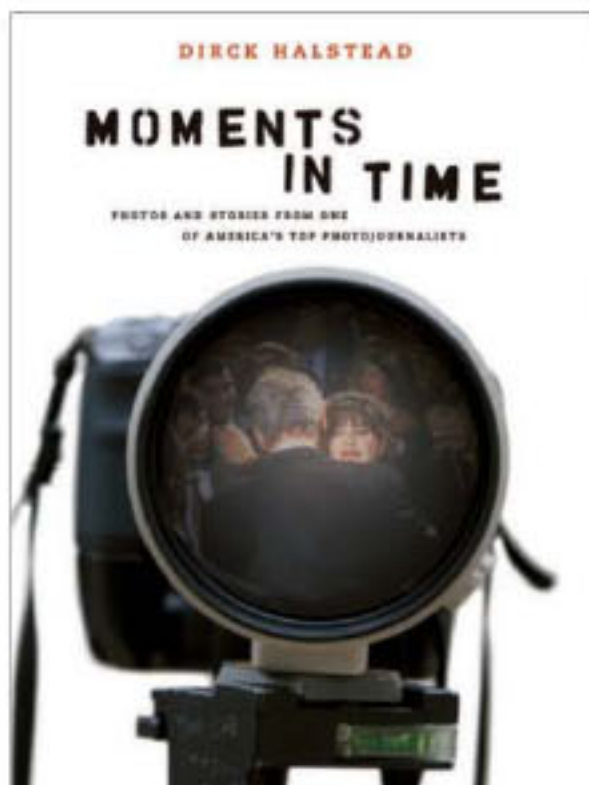
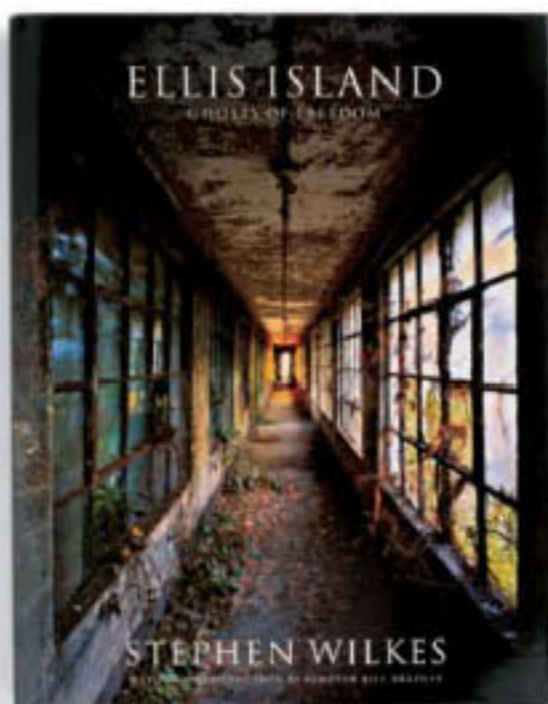
Rarely has decay been such a resonant

photographic subject as in Stephen Wilkes's study of the abandoned medical complex at New York Harbor's famous immigration center—a place to which would-be Americans arriving with health problems were confined until they recuperated, died, or were shipped back to their native lands. Taken over a five-year period, Wilkes's rigorously composed, richly saturated, highly detailed 4x5 color views of empty rooms— isolation wards for contagious diseases and psychiatric disorders, a morgue for those who didn't make it, walls filigreed with peeling paint and floors strewn with rubble—positively echo with the voices of the million immigrants who once occupied them. —R.H.

Moments in Time

By Dirck Halstead (Abrams, \$35)

Spanning nearly half a century of photojournalism—predominantly on the White House beat for *Time* magazine—Dirck Halstead's autobiography is equal parts historic record and photographer's memoir. Ranging from never-seen shots to familiar ones (such as his 1998 *Time* cover featuring Bill Clinton embracing Monica Lewinsky at a fund-raiser), Halstead's photography reveals juicy details about U.S. leaders and other famous subjects, while his text candidly spins anecdotes behind the images. Together they form an entertaining front-row view of much of the



world stage in the latter 20th century.—J.C.

Sweet Earth: Experimental Utopias in America

By Joel Sternfeld (Steidl, \$65)

Sternfeld's pictures and descriptions of 60 communities highlight his assertion that America is experiencing a new resurgence of utopianism. Seen first in the early 19th century and most obviously in the 1960s "back to the earth" movement, the quest for sustainable, supportive communities is thriving in America, Sternfeld argues, despite the popularity of the antithetical ideology of individualism. With photographs of sites ranging from experimental

housing pods for the homeless in California to a millionaire-funded biosphere project in Arizona to a Shaker village in Maine, Sternfeld demonstrates that utopias' futures may actually lie in embracing that very same sense of individuality.

—M.J.

Looking East: Portraits by Steve McCurry

(Phaidon, \$32)

This genuinely beautiful coffee-table book showcases Steve McCurry's forte: the memorable portrait. McCurry is best known for his 1984 *National Geographic* portrait of an Afghan girl with green eyes and a wild-eyed stare. His new book gath-

ers some 75 similarly piercing portraits from his many travels in Afghanistan, India, Sri Lanka, Cambodia, and Myanmar during the past 25 years. The oversized prints, teeming with vibrant colors and stunningly detailed bead work and fabrics, almost convince you that if you reached your hand out to these faces, they would be warm beneath your touch.

—M.J.

Jazz Age Beauties: The Lost Collection of Ziegfeld Photographer Alfred Cheney Johnston

By Robert Hudovernik (Universe, \$40)

In the years after World War I, as America



Nikon

Faster.Smarter.Stronger.

D200 Digital SLR

- 10.2 Megapixel CCD Sensor
- Shoot up to 5 Frames per Second
- 1,005-pixel 3D Color Matrix Metering II
- Up to 1,800 images per battery charge

Nikon Inc. limited warranty included

Nikon Authorized Dealer ■





Epson

Exceeds All Expectations

Stylus Pro3800

Wide Format Printer

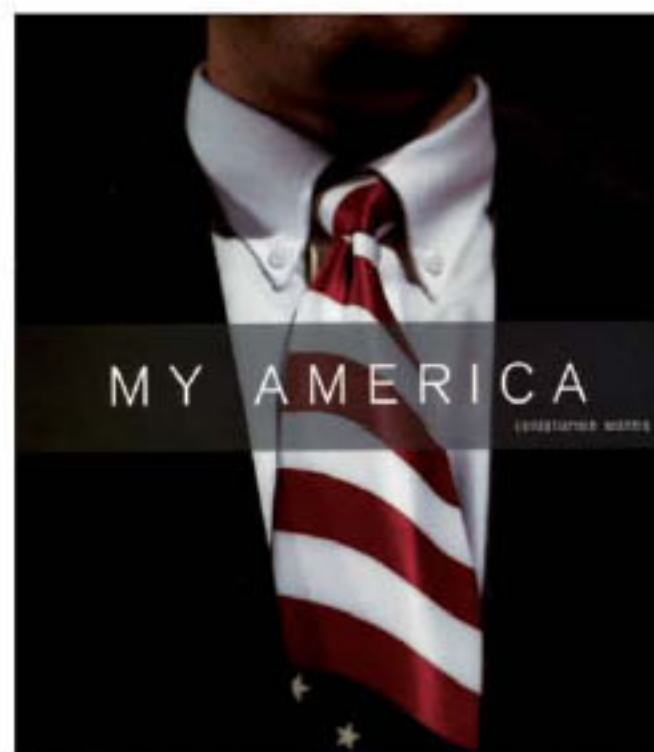
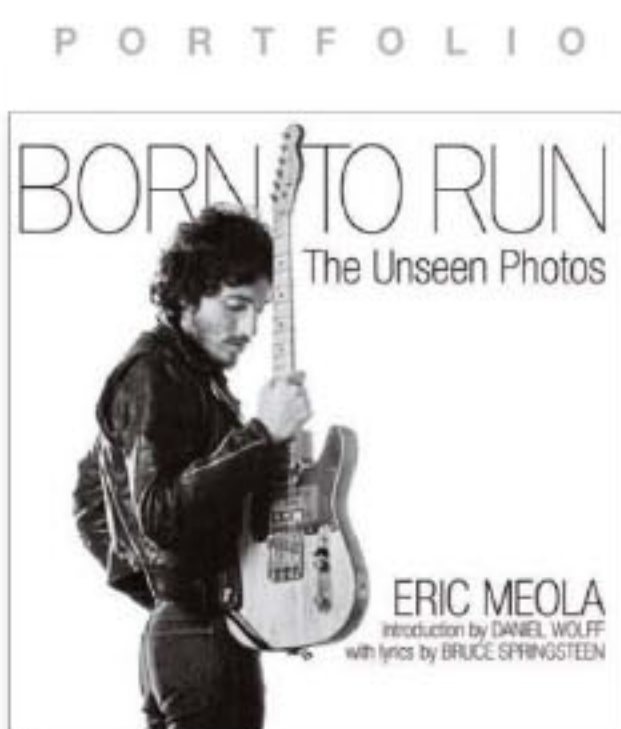
- 4x6 to 17x22
- UltraChrome K3™ Ink
- Three-Level Black Ink System
- Maximum resolution 2800x1400 dpi

Roberts

PHOTO • VIDEO • ELECTRONICS • IMAGING

255 S. Meridian Street • Indianapolis, Indiana • 317-636-5544

www.robertsimaging.com 800-726-5544



rode a new wave of seeming prosperity and moral leniency, the glamour of the Jazz Age was epitomized by the New York City stage show *Ziegfeld Follies*. Its prime imagemaker was Alfred Cheney Johnston, whose portraits of Ziegfeld Girls make up this time capsule of a book—along with many nudes Johnston shot of the era's young belles. "I strive to create inner beauty in my photographs," Johnston wrote. In its quaintly sensual way, this collection renders that beauty timeless.—J.C.

Born to Run: The Unseen Photos

By Eric Meola (Insight Editions, \$40)

The album that put Bruce Springsteen on the rock-and-roll map, 1975's *Born to Run* owed at least part of its success to its inviting, evocative cover photo of Springsteen leaning on his sax player, Clarence Clemons, both looking like scruffy but ambitious entertainers. Made by photographer Eric Meola, the iconic black-and-white picture came from a long shoot with the two men, and many of Meola's hundreds of outtakes are collected here. "Looking at the contact sheets," Meola writes, "I realize Bruce, for the first time, understood what images are about." With the album's go-for-broke lyrics interspersed with the bold portraits, this book blends grit with glory,

reflecting the verve of a couple of guys who have "one last chance to make it real." —J.C.

My America By Christopher Morris (Steidl, \$40)

Following decades as a top combat photographer, Christopher Morris spent five years as *Time*'s White House photographer, the results of which are collected in the book *My America*. Although all the book's photos were taken on assignment for *Time*, the magazine only published one—and it's easy to see why. First, they are usually of the rapt stares on the faces of Bush's admirers instead of the man himself and they often cut off eyes or heads to focus on a gaping mouth or twiddling finger. Second, they are hardly opinionless, portraying the cult of personality surrounding the president as overwrought, exposing the artifice of it all. —M.J.

On the Street 1980–1990 By Amy Arbus (Welcome Books, \$40)

All through the ineffable 1980s, photographer Amy Arbus shot a regular series for *The Village Voice* on New York street fashion, then in a very do-your-own-thing mode despite the national political climate. Arbus's vertical, frame-filling compositions put the attention on *bas* couture without sacrificing the subtlety of her black-and-white art, and include both the famous (a young Madonna wearing a grease-spotted overcoat, Anna Sui wearing her tent dress) and unfamous. The latter are usually much more interesting, from a home-made fur bikini to a key-sequined flapper dress to a Rasta hairdo with a one-foot column of dreadlocks on top. One look at this book and you'll realize how conformist our dress has become, even in New York. —R.H.

Rough Beauty By Dave Anderson (Dewi Lewis Publishing, \$40); and Weeping Mary by O. Rufus Lovett (University of Texas Press, \$30)

The most obvious difference between these two monographs can be summed up by their shared palette: black and white. Both take respectful, documentary looks at rural

Lensbaby 3G™

bend • lock • fine focus



The New Selective Focus SLR Lens that delivers:

- > precise focusing
- > repeatable results
- > long exposures

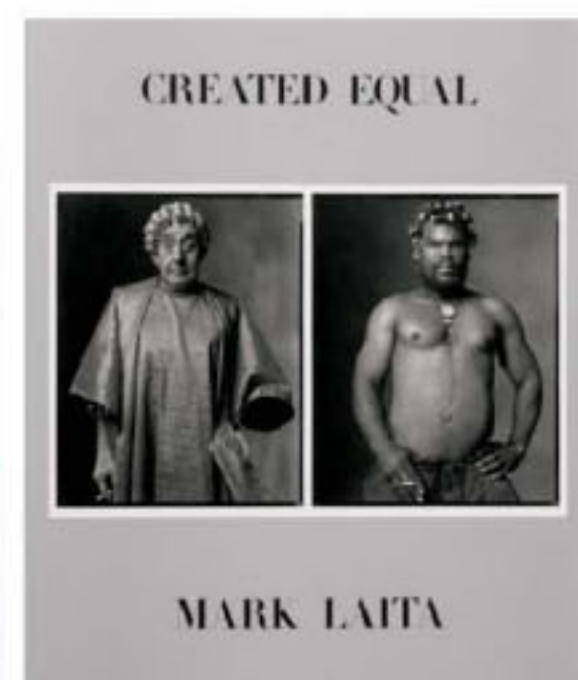
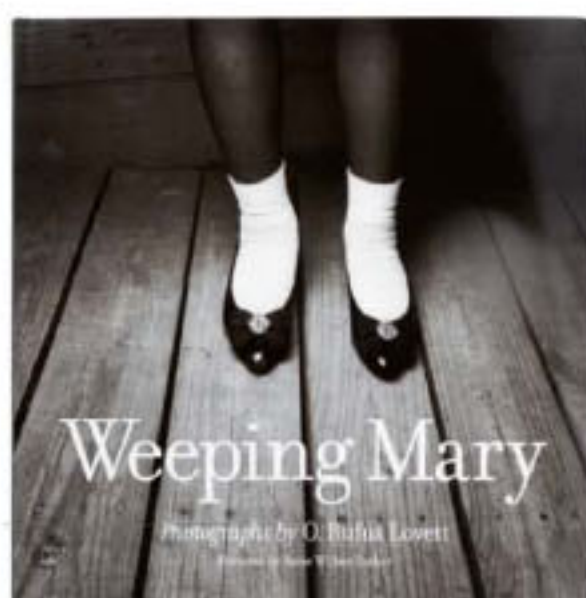


photo @ Peggy Dyer

Lensbabies

Selective Focus SLR Lenses

Lensbabies.com, 877-536-7222, Specialty Stores



Texas towns, but Lovett's subject is the historically African-American community in Weeping Mary and Anderson's the poverty-stricken Vidor, long associated with the Ku Klux Klan. (See *Inside Photography*, page 28.) Anne Wilkes Tucker, who founded the Houston Museum of Fine Arts' photography department, wrote forewords for both volumes. But their differences—and similarities—reflect the oft-unseen complexities of small-town Southern America. —M.J.

Pink Box: Inside Japan's Sex Clubs

By Joan Sinclair (Abrams, \$35)

Given that Japan's huge sex industry caters to some of the most inexplicable male sexual practices, it's ironic that the first photographer to penetrate this secretive world is a woman. In a year of persistent trust-building and patient shooting, lawyer-turned-photographer Joan Sinclair documented the mostly female purveyors of extraordinarily specialized sexual services, which range from the heavy petting of "rotating sushi breast-touching pubs" to the anonymous fellatio of "lucky holes," the all-you-can-grope of commuter "pervert trains" to sex in tubs of green gel. Sinclair's well-made pictures, full of environmental detail and consistently nonjudgmental, are paired with texts that include elaborate menus of services as carefully priced as sushi. "I think men are universally perverted," says one customer. "It's just that in Japan, we do something about it." —R.H.

Created Equal By Mark Laita (Fahey/Klein Gallery, hardcover, \$300; softcover, \$20)

Created as a catalog for a show at Los Angeles's Fahey/Klein Gallery, this book features striking diptychs of portraits created by Mark Laita of seemingly bipolar subjects: robbers and deputies; female bodybuilders and drag queens; black clergy and Klansmen. The collection draws charm from the cleverness of its juxtapositions and the unifying humanity of its imagery, reflecting what Laita calls "the spectrum from the innocent to the extreme in American culture." —J.C.

Now Your Canon or Nikon Flash Commands A Lot More Power!

The new QUANTUM QNEXUS™ lets your Canon or Nikon flash wirelessly control the added lighting power and performance of QUANTUM QFLASH®:

- Supports all dedicated Canon and Nikon wireless flash functions including Manual, Automatic, TTL and TTL-Ratio up to 200 feet.
- Compact, lightweight Qnexus receiver/decoder mounts directly to the new Quantum Qflash 5d-R.
- Qflash portable flash units deliver 150 to 400 watt-seconds of studio quality lighting with no limit to the number of wireless Qflashes employed.
- Qnexus-compatible factory upgrades also available for Qflash 4d and 5d models.



QUANTUM



BREAKING BOUNDS

Call 631-656-7400, visit www.qtm.com or your professional photo dealer for more information.

IMAGING USA IS ★ **BIGGER** ★ IN TEXAS

IMAGING USA • JANUARY 14-16, 2007 | SAN ANTONIO, TEXAS



Don't miss the 1st major industry event of the year!
Imaging USA is the best place for you to hear the hottest speakers, learn the newest techniques and see the latest products on the market.

- ★ Imaging USA's **2-for-1 Buddy Pass** is only **\$199***.
- ★ **Photoshop programs** by Adobe experts Jack Davis, Jim Divitale, Katrin Eismann, Julieanne Kost, Kevin Kubota and Andrew Rodney.
- ★ 2-day **Commercial Photography Conference** by Commercial Photographers International (CPI).
- ★ **Super Program** with world-renowned photographer **Gregory Heisler**.
- ★ 3-day **Sport & Event Photographers Conference** (SEPCON) by the Society of Sport & Event Photographers.
- ★ Imaging Expo with **400+ exhibitors**.
- ★ International Print Exhibit featuring more than **2,500 award-winning images**.
- ★ Network with more than **7,000 professional photographers**.

Don't wait – visit www.ImagingUSA.org or call 888-260-0016 to register today!



IMAGINGUSA®

brought to you by:



Platinum Sponsors

Gold Sponsors

Silver Sponsor



Canon

EPSON
EXCEED YOUR VISION



FUJIFILM



Kodak Professional
Imaging Solutions

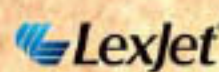
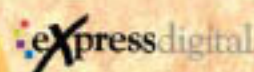
Microsoft



At the Heart of the Image



albums inc.



PROFESSIONAL
photographer

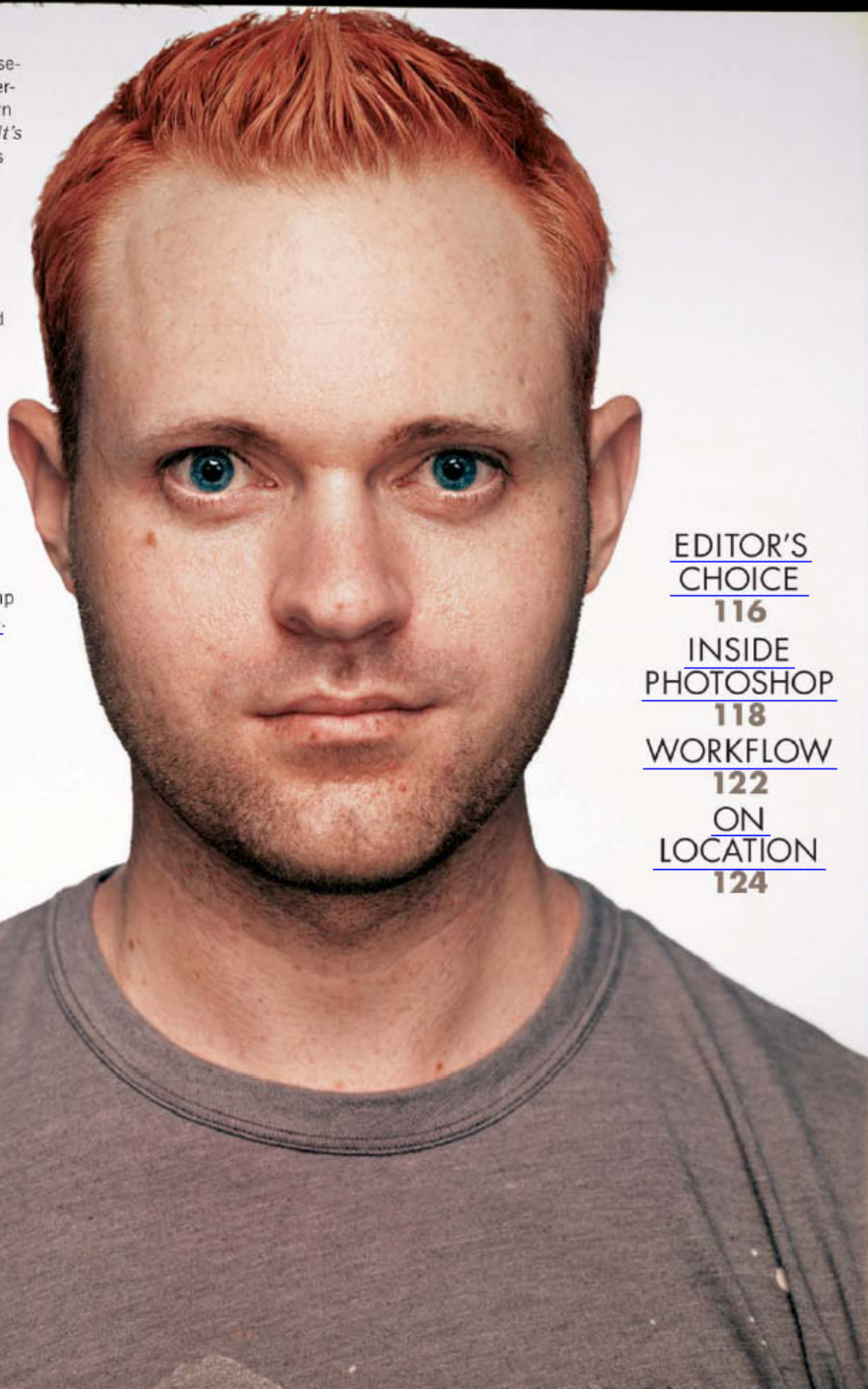


*price for PPA, CPI & SEP members. Visit www.ImagingUSA.org for registration and program details.

TECH AND VISION

Ordinarily the object of amusement and suspicion, the personal ad takes an empathetic turn in **Jeffrey Aaronson's** *Maybe It's You*. Yet the starting point of this engaging portrait project wasn't even visual. Aaronson perused the picture-free personals of online classified's craigslist.org, then e-mailed authors of the most intriguing entreaties for companionship to ask if he could photograph them. Most said yes.

Booking studios in four cities, Aaronson set up shop with a camera that should have intimidated his subjects: a "portable" version of the quirky, estimable Polaroid 20x24. But as you can see from this intense fellow—whose personal ad began, "Clingy, emotional, and co-dependent? Where do I sign up?"—the behemoth didn't cramp its subjects' style. See [page 124](#).



EDITOR'S
CHOICE

116

INSIDE
PHOTOSHOP

118

WORKFLOW

122

ON
LOCATION

124



NIKON D80 NIKON STREAMLINES ITS WINNING D200 TO CREATE A PRO-CALIBER D-SLR WITH SELF-ASSURANCE AND MASS APPEAL.

Now that you can get a megapixel of resolution for less than a hundred bucks, ten-megapixel D-SLRs are the hottest item in photography. Next to flashy competitors like Sony's Alpha 100 and Pentax's K10D, the Nikon D80 is easily the most refined of the lot. Adopting key assets from the bigger, pricier D200, the D80 delivers identical image quality and plenty of professionalism in a smaller, less expensive package.

We found the D80 to be the most comfortable camera in its class to hold and operate. Lighter and smaller than Nikon's D70s, it's constructed of polycarbonate over metal rather than the D200's magnesium alloy. Yet it feels ample and solid, and the hand grip is just the right size. Characteristically well-placed, its controls include dual command dials and numerous single-purpose buttons.

The D80's 10.2-megapixel, APS-C-format chip covers half the area of a 35mm frame, increasing focal length by an effective factor of 1.5X. That doesn't seem to hinder the D80's solid-glass pentaprism finder, which is very large and bright. It's the same size, in fact, as the D200's viewfinder, and roughly one-third larger than the viewfinder in Canon's EOS Digital Rebel XT—a major advantage in our opinion. Nikon's 2.5-inch wide-view LCD screen is similarly big and sharp.

The D80's 11-point autofocus system is arguably the most sophisticated in this price range. We found it well adapted to shooting a frenetic street fair, especially with its one-finger, toggling AF mode selection. The D80's three-frames-per-second framing rate was more than enough for the task, and its continuous-burst depth, about 23 Large/Normal JPEGs, is double that of the six-megapixel D70s. We never exhausted the D80's phenomenal 2,700-shot battery, but we still

noticed its super-smart monitor, which even keeps you apprised of the battery's service life.

Other features that make the D80 rise to professional purposes include a 2.5-percent spot meter; ISO sensitivity from 100 to 3200, adjustable in thirds of stops; lots of white balance, image optimization, and hue adjustments; combined mirror lockup/shutter delay for sharper long exposures; and the ability to attach 36-character Image Comments to each file. Unlike cameras costing as much or even more, the D80 can control up to two groups of external Speedlights (three per group) wirelessly, from its built-in, pop-up flash.

To manage its copious functions the D80 has an exhaustive menu system. Fortunately, like that of the D200, it's the best looking and most well organized of any we've seen. In addition to playback and shooting menus there are 32 custom settings, and you can create a personal menu with just the items you choose. You can also do sophisticated in-camera retouching—not only cropping, color or monochrome effects, and red-eye removal but also image resizing, after-the-fact enhancement of shadow detail, and the ability to “overlay” one RAW frame onto another.

Although the Nikon D80 can't “shake” its image sensor to remove dust, it can capture a dust reference image with which Nikon's Capture NX software automatically “spots” your photos. Nor does the camera have the built-in image stabilization of its flashy competitors. So it's good that Nikon now offers a large number of VR (Vibration Reduction) lenses among the 50-plus in its active optical array. All the more reason to think about this serious yet affordable digital SLR.

—JONATHAN BARKEY

**NIKON
D80**

10.2
MEGAPIXELS/
CCD IMAGE SENSOR

1.5X FOV
CROP

2.5 INCH
LCD
SCREEN

**ABOUT
\$1,000**
(KIT LENS ADDS \$100)

Uses both standard

Secure Digital and high-capacity (up to 8GB) SDHC memory cards. Optional MB-D80 vertical grip takes two Li-ion rechargeable or six AA cells.

Fully compatible with Nikkor F-mount lenses, including the affordable new 18-135mm DX and 70-300mm VR.



Picture More Expertise, Drive, Passion

PMA 07 captures the spotlight of the photographic industry with a focus on picturing more ways to enhance your skills and business aptitude. Share your passion, connect with fellow photographers and further your knowledge in a city brimming with fun and excitement – Las Vegas!

- Discover the latest techniques to take your photography to the next level
- Perfect your shots with hands-on discovery of the tools and features used by the experts
- Be inspired by the words and works of expert photographers, including famed civil rights photographer Charles Moore
- Experience the latest products and technologies on the 12-plus acre trade show floor
- Connect with top suppliers and commercial labs to partner for future success
- See the world through a new lens as you gather with photographers from around the globe

PMA 07 is *the* place for professional photography information. Find out more and register today for the largest annual international photo imaging convention and trade show at www.pmai.org/pma07.



PSPA (Professional School Photographers Association) Annual Convention
March 6-7, 2007
Renaissance Las Vegas Hotel

SPAA (Sports Photographers Association of America) Annual Conference
March 8-9, 2007
Las Vegas Convention Center, South Hall

PMA 07 International Convention and Trade Show
March 8-11, 2007
Las Vegas Convention Center, South Hall
Las Vegas, Nevada USA

www.pmai.org/pma07

SHOOTING RAW GIVES YOU MORE CREATIVE CONTROL—NOT ONLY IN COLOR BUT ALSO IN BLACK AND WHITE. BY MIKKEL AALAND

ADVANCED LOCALIZED BLACK AND WHITE CONTROL

Any digital SLR will let you shoot in RAW mode, but many photographers are too intimidated by file-handling issues to take advantage of its inherent benefits. In Photoshop CS2 RAW (O'Reilly Media, \$35), Mikkel Aaland demystifies RAW photography, explaining how to use Photoshop's Adobe Bridge and Camera Raw modules for the best possible image quality. In this excerpt, he explains how shooting RAW can give you a level of control over black-and-white printing that would have been impossible in the traditional darkroom.

The methods I've shown you so far in this book apply a global effect over the entire image. For some images this is fine, but for others it's helpful to paint the effects into specific areas. Granted, this takes time, and requires more advanced Photoshop skills. But the tradeoff in time is more than made up for in the control you gain.

Desaturate in Camera Raw

The method I use is a variation of a method shown to me by the photographer Bill Atkinson. Bill desaturates his images in Photoshop in the LAB color mode, while I prefer using Camera Raw. The numbered steps



Edit	Tools	Label	View	Window
Undo				⌘Z
Cut				⌘X
Copy				⌘C
Paste				⌘V
Duplicate				⌘D
Select All				⌘A
Select Labeled				⌘L
Select Unlabeled				⌘L
Invert Selection				⌘I
Deselect All				⌘A
Find...				⌘F
Search Adobe Stock Photos...				
Apply Camera Raw Settings				
Rotate 180°				
Rotate 90° Clockwise				⌘]
Rotate 90° Counterclockwise				⌘[

1. In Bridge, select the RAW file and make a duplicate (Edit > Duplicate), as shown above.
2. Then open both the original and the duplicate in Camera Raw, left.
3. Select one of the copies and set the Saturation slider to -100 to desaturate it, below left.
4. Select the second image, optimize the Exposure, Shadows, and Brightness controls but leave the Saturation controls alone.
5. Select All and open both images—one in color, the other desaturated—in Photoshop.

in the column below left explain what I do as a preliminary step using Bridge and Camera Raw. Afterwards, I'll work entirely in Photoshop to get the exact look I want. Once you complete all of those steps, you'll have two versions of the RAW file, one saturated and the other not.

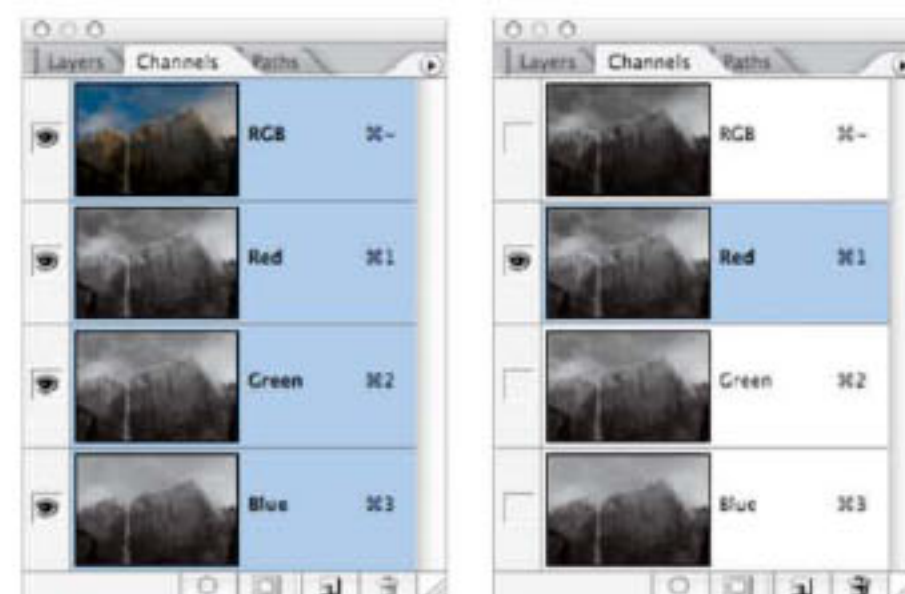
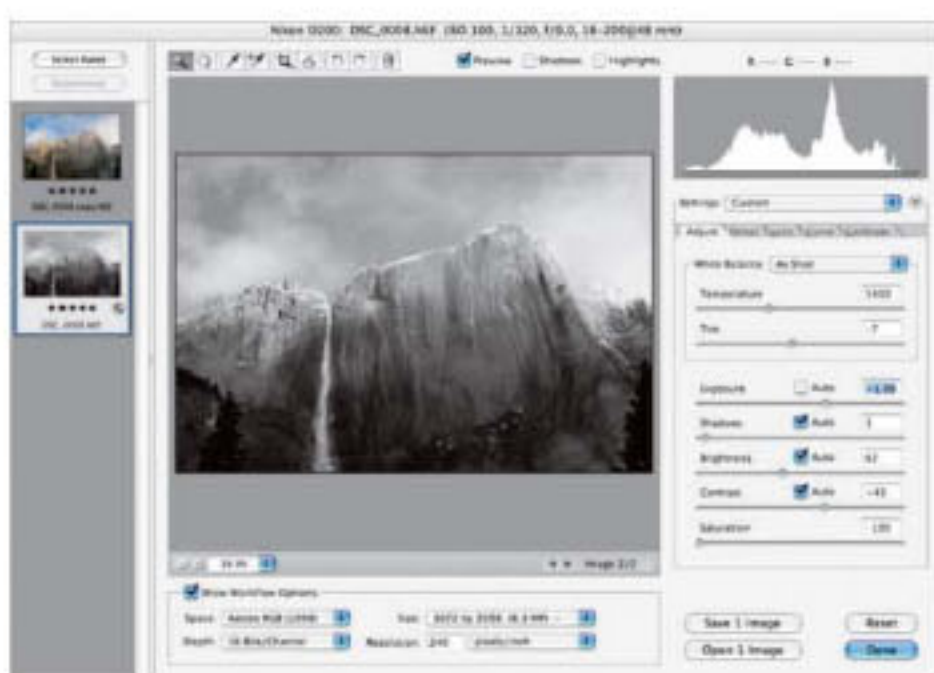
Up to this point, the process has been relatively straightforward. I created a color version which, as you'll soon see, I'll break into separate color channels. I created a desaturated version that will serve as an underlying base. I'll then combine luminance values from the appropriate RGB color channels with the base image to get exactly the effect I want.

In the first example, I'll show you how to create a dramatic sky. This closely imitates a look you might have gotten in the old days if you had shot the same scene with black-and-white film and a red filter over your lens. Then I'll show you how to use the same basic technique to differentiate between subtle shades of green, and how to improve a black-and-white portrait.

Imitating a Red Filter

First, let's start with a technique that emulates the classic red filter with black and white film. I begin with both the desaturated image and color RGB image open in Photoshop, then:

1. Select the colored image, and open the Channels palette (bottom left).
2. Examine the red, green, and blue channels separately. Do this by selecting the layer of the channel you wish to examine (bottom right). You should note how each color channel displays a grayscale version of the image, with slight variations depending on the channel.

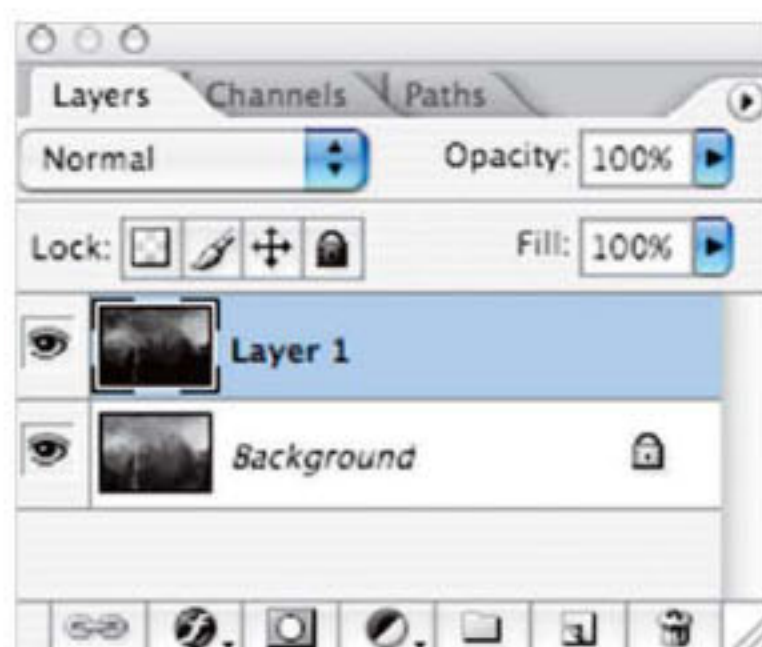




As you can see in my example image, above, the Red channel contained a very dramatic sky. Since this was the effect I was looking for, I selected it. (Click on the image window, then use the keyboard command Cmd/Ctrl-A)

3. Make a copy of the Red channel image. (Cmd/Ctrl-C).

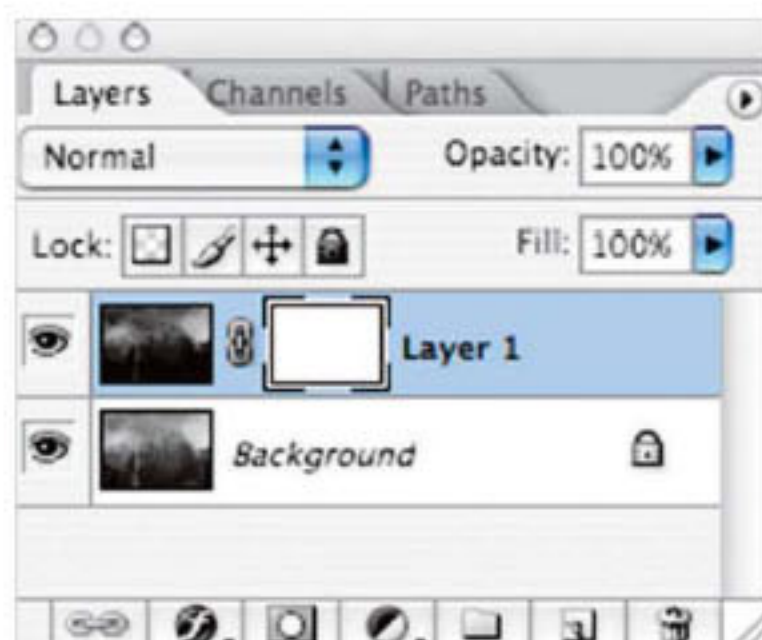
4. Next, paste a copy of the Red channel image into the grayscale version. Select the grayscale image, make sure the Layers palette is showing, and paste (Edit > Paste or Cmd/Ctrl-V). You should see the red channel appear on its own layer above the Background layer, as below.



5. After pasting, create a layer mask. First, select the pasted layer—in this case Layer 1. Click on the layer mask icon found at the bottom of the Layers palette.

6. Your Layers palette should now look something like the one shown below.

7. Now, select the mask by clicking on its icon in the Layers palette.



Customers know the difference.

≈ serve ≈
no imitations



ASUKABOOK

Coffee Table Book Quality, Cup of Coffee Price.

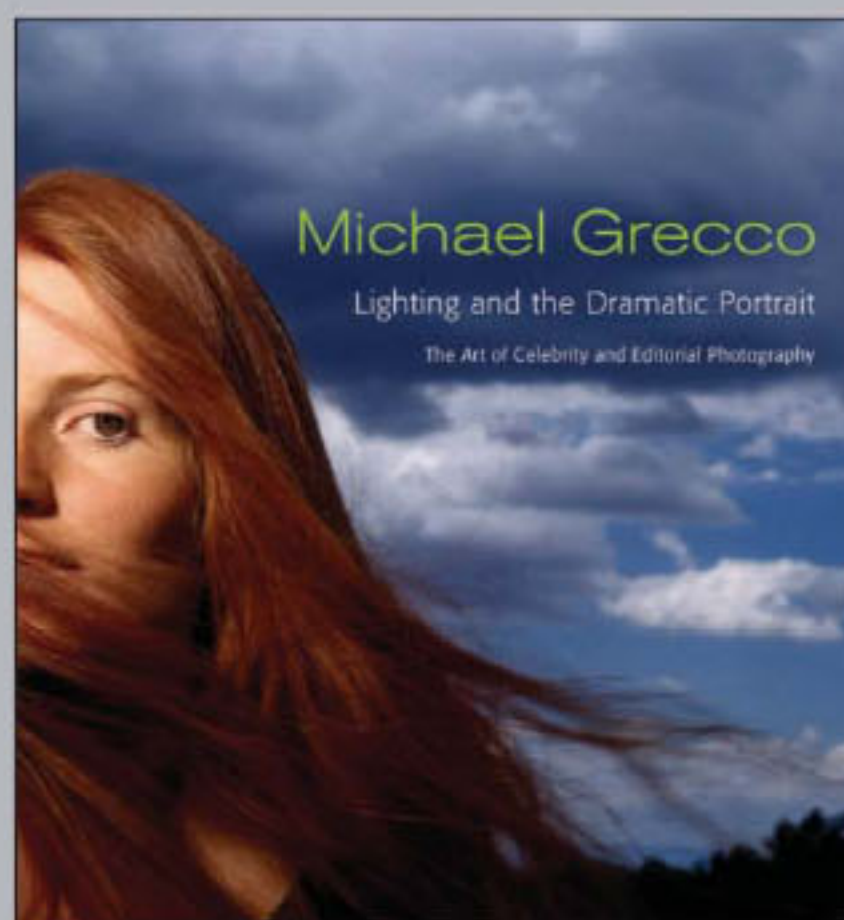
Toll free: 866.330.1530

AsukaBook.com

Only the Original AsukaBook Will Do

The AsukaBook quality is apparent in the very first flip of its beautiful gloss cover. While we are flattered by the imitators, they just cannot compare to the crisp imagery and beautiful color matching that only AsukaBook has mastered.

Prove it to yourself — order your first book now
and receive 50% off!



LIGHTING AND THE DRAMATIC PORTRAIT

The Art of Celebrity and
Editorial Photography

Michael Grecco

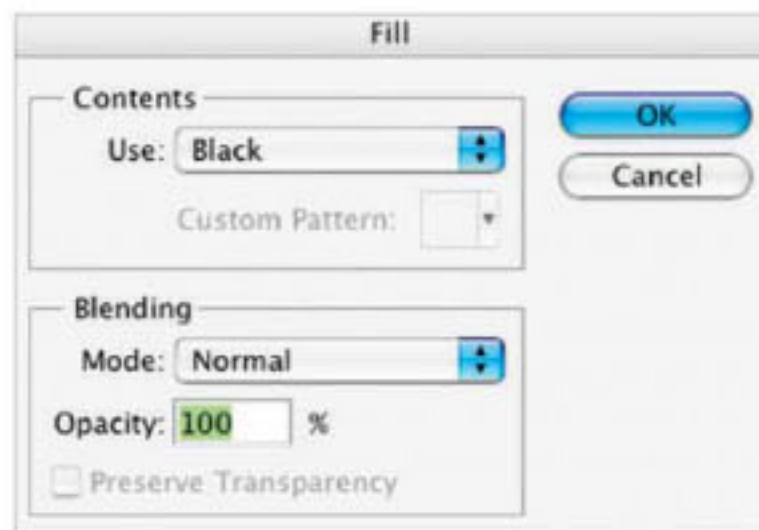
Whether the subject is a star or an athlete, a business executive or a politician, celebrity photographer Michael Grecco knows how to add artistry, drama, wit, humor, and personality to any portrait. Now he shares the secrets of creating great portraits in his new book, *Lighting and The Dramatic Portrait*.



AMPHOTO BOOKS

An imprint of Watson-Guipill Publications
770 Broadway, New York, NY 10003

AVAILABLE WHEREVER
BOOKS ARE SOLD OR VISIT
www.michaelgrecco.com

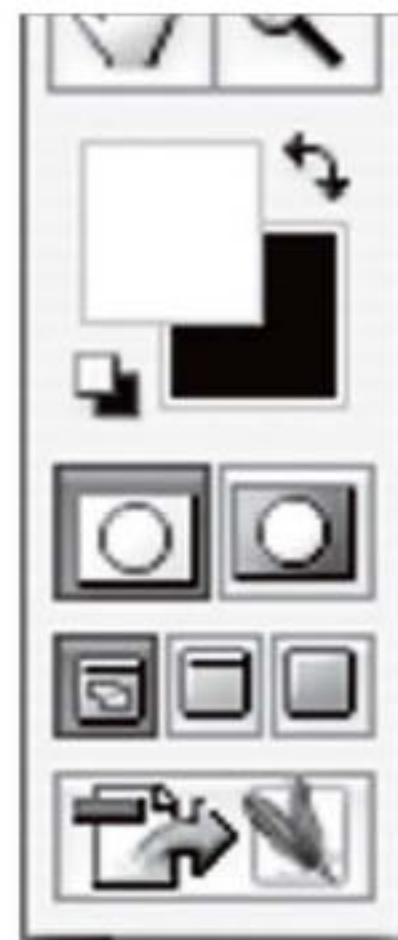


8. Fill the mask with black. Select **Edit > Fill** from the menu bar and use the settings shown above. This masks the entire contents of the top layer. Next you will paint and “reveal” only the parts you want to show through.

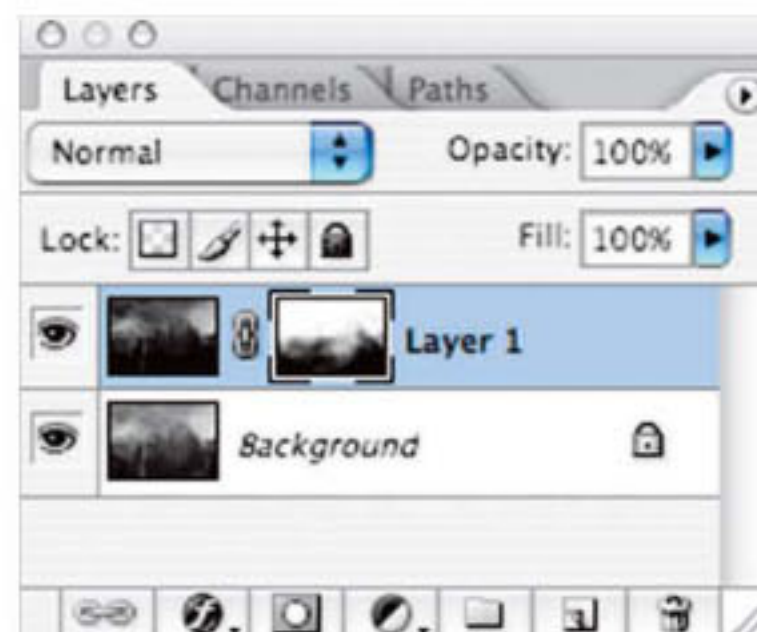


9. Select the Brush tool from the tool bar, left. Choose an appropriate sized brush. (You can use the bracket keys to increase or decrease the size of the brush.)

10. Make sure the foreground swatch at the bottom of the tool bar is set to white, as shown at right. (The keystroke X will switch the background and foreground colors alternatively.)



11. Make sure the layer mask is selected by clicking on it in the Layers palette, below. Then paint the areas you wish to reveal. (Lighter colors reveal. Darker colors mask). For more on using layer masks refer to Adobe’s online help. You can further control the effect by lowering the Opacity value either in the Brush tool options bar, or in the Layers palette.



When you are finished “painting” you can fine-tune the results by applying Levels or Curves to either or both layers, or simply call it a day. My final results on the photograph of the mountain are shown below.



Professional photographer, writer, and lecturer Mikkell Aaland is the author of ten books, including the upcoming Adobe Lightroom Adventure (O’Reilly Media, \$35). For more of his tips about all aspects of digital imaging, visit his Website at shooting-digital.com.



Express Pack 8
Photo Backpack
model 3548

Express 6
Camera Bag
model 3536

Express 5
Camera Bag
model 3535

New Express Series

Tamrac’s stylish new Express Series combines upscale, contemporary designs with the functionality that only a Tamrac camera bag provides. These sophisticated products deliver quick access and protection to photo equipment without sacrificing style.

To see Tamrac’s **NEW** Express Series please visit our website or call toll-free

1-800-662-0717

www.tamrac.com

See the NEW Express Series
and over 100 other products.



tamrac®

PHOTO, LUGGAGE & COMPUTER CASES

AMERICAN
PHOTO

ONLINE HOME OF
POPULAR PHOTOGRAPHY & IMAGING
AND AMERICAN PHOTO

Subscribe
NOW

Weekly Email
Newsletter

PopPhoto.com | October 25, 2006 | Breaking news from America's top photo magazines

Photography

PopPhoto.com's New Buying Guide

Search hundreds of cameras and lenses for reviews, specs and pricing information or write your own review.

Econocam Shootout!

See how the Olympus FE-190 fares against the Sony Cyber-shot DSC-W50 in this battle of 6-megapixel, 3x digicams.

5 Must-Have Flash Units

Illuminate your photos with these cool flash accessories.

Speaking Frankly

Will all dedicated film users please come out of hiding?

Underrated Masters of Photography

Why it's important to remember a generation of intensely creative photographers from the 70s and 80s.

Movie Review: 'Flags of Our Fathers'

Joe Rosenthal gets short shrift in Clint Eastwood's new WWII epic. Pulitzer Prize winning photographer David Hume Kennerly puts on his movie reviewer hat and takes Eastwood to task.

Gaza Gunmen Kidnap, Then Release AP Photographer

In the newest in a recent spate of journalist kidnappings, an Associated Press photographer was abducted by Palestinian gunmen in the Gaza Strip Tuesday. He was later released unharmed, but the message was clear: journalists better watch their backs.

PopPhoto.com's Tip of the Week

(An exclusive for our newsletter subscribers)

Print your favorite image 8 1/2 x 11 then photograph it -- one small section at a time -- close up from different angles and under various lighting conditions. Pretend it's a map and that you are capturing each important area and feature in a new and separate photo. Gang print the sectional images to create a modernistic mosaic.

Feel free to send your own tip to editor@popphoto.com.

Advertisement

NEW FROM HP. PRINTERS WITH A BUILT-IN EYE FOR COLOR. JUST LIKE YOU.

Introducing HP Designjet Z3100 and Z2100 series Vivra pigmented ink printers.

Like the best photographers, the revolutionary new HP printers have an instinctive sense of color. The new HP Designjet series of printers have a built-in spectrophotometer that analyzes color and calibrates it to match the media used. So quality stays consistent from print to print, media to media. And creating ICC profiles is quick and easy. The Designjet Z3100 even teams 11 Vivra pigmented inks with a gloss enhancer for superior color gamut, gloss performance and true black and white. Great photography demands a highly-developed sense of color. Make sure your printer has one.

To request a print sample, or for additional information, please visit www.hp.com/go/pro-photo. To speak to an HP Representative please call 1-800-888-5858.

Advertisement

A PRINTER WITH A BUILT-IN EYE FOR COLOR JUST LIKE YOU

Announcing the Dear Debbie Blog!

Debbie Grossman, our resident imaging guru and picture editor extraordinaire, answers your Adobe Photoshop questions and dispenses life wisdom on her new blog.

Fans of Grossman's monthly Digital Toolbox column in Popular Photography Magazine should point their browsers to www.popphoto.com/debbie for help with everyday picture issues like blown-out highlights, messed-up color casts, and too much digital noise.

If you've got your own Photoshop issue you'd like Debbie to help you through, write to her at deardebby@popphoto.com.

Write Your Own Camera or Lens Review!

The PopPhoto experts have reviewed literally hundreds of cameras and lenses in our newly launched Buying Guide, but we want to hear from you. By simply rating your own camera or lens, you're helping fellow photographers make the right choice, and you never know when you're going to need some good karma. So what are you waiting for? Let's hear your opinion!

Got RSS?

RICOH

GR DIGITAL

Meet the digital successor to the GR revolution!

GR LENS X GR ENGINE

© 2006 Hachette Filipacchi Media U.S., Inc. 1633 Broadway, 43rd Fl. New York, NY 10019

Terms & Conditions | Privacy Policy

— discover
the world of —
photography on
POPPHOTO.COM

AMERICAN
PHOTO & **POPULAR**
Photography
& IMAGING

have teamed up online to bring you the latest news, reviews, how-tos and inspiration right to your inbox.

Check out the new **Buying Guide**. All the must-know info you can't get anywhere else. Also add your own reviews and buy directly from our participating checkrated retailers.

Don't miss the **Photo Tip of the Week**, a new exclusive feature for our newsletter subscribers.

Sign up for our free
weekly e-mail newsletter!

Please visit
www.popphoto.com/newsletter
for more information.

PopPhoto.com ONLINE HOME OF
POPULAR PHOTOGRAPHY & IMAGING
AND AMERICAN PHOTO



WORKFLOW

LIGHT SUMMIT A DOZEN TOP PHOTOGRAPHERS CONVENE IN ICELAND TO WORK OUT THE FUTURE OF DIGITAL IMAGE PROCESSING.

Photographers can't keep count of the multitude of how-to books on Photoshop, but the number seems to increase exponentially with each new version of the world's top image-editing software. The same is sure to be true of **Adobe Photoshop Lightroom**, the company's soon-to-be-released image processing and management program, which has been in public beta testing for nearly a year. (See our pre-view of the new software, May/June 2006.) So when O'Reilly Media, publisher of some of the best photo titles in the business, asked digital guru **Mikkel Aaland** to produce a book on Lightroom, Aaland asked him-

self, "How can this book be different from all other Lightroom books?"

His answer was to organize a unique event that would form the basis for such a book, in order to make it more than just another all-knowing tutorial. With the sponsorship of Adobe, Lowepro, Epson, Expolmaging, and SanDisk, he invited a dozen professional photographers and half that many Photoshop experts to gather in Iceland last summer for a week-long summit conference on the topic of digital asset management. Aaland and his publisher would parlay the event into a series of case studies in how photographers apply Lightroom, and Adobe would use the feedback to fine-tune the program in the runup to its winter launch. "I've worked with a network of amazing photographers through the years, and I've always shared their hard-won knowledge in my books," says Aaland. "When I sat down to write about Lightroom, I decided to harvest that knowledge in real time, through a collaborative shoot." Why Iceland? Because the country's photographic charms and endless summer light would give participants ample subject matter with which to create new images for Lightroom.

The talent pooled by Aaland for his "adventure" was impressive, including San Francisco-based ad and editorial photographer **Maggie Hallahan** and New York-based photojournalist **John Isaac**. Impeccable digital credentials were supplied by nature photographer **Michael Reichmann**, *American Photo* columnist and proprietor of the authoritative luminous-landscape.com, and landscape photographer **Bill Atkinson**, a member of the original Apple Macintosh development team and inventor of both the pull-down menu and "marching ants." The photographers were joined by imaging specialists from Adobe, including company "evangelist" **George Jardine** and Photoshop Hall of Famer **Russell Brown**. Aaland, himself an accomplished photographer, covered the first shots of the digital revolution in the late 1980s for *American Photographer*.

The photographers took pictures by day, visiting everything from Iceland's famous geothermal pools to its Norwegian-style fjords. Back at their hotels, they used Lightroom to process, edit, share, and print their pictures, mostly RAW files, and to discuss what they like and need in such a program late into the night—all two hours of it, anyway. "We liked a lot of what we saw, and we learned a lot about the product," says Aaland. "We also found things lacking or things that didn't work the way we wanted. It was very satisfying to express our concerns to the Adobe people on the adventure and have a fix sometimes by the next day." Needless to say, Aaland took copious notes.

Aaland's book, fittingly titled *Adobe Lightroom Adventure*, will be released by O'Reilly Media this March. Given that its creation will have actually contributed to the final, off-the-shelf version of Photoshop Lightroom, it will no doubt be the most authoritative reference on the software. You can share in the collective wisdom and Icelandic experience of Aaland's experts, including viewing photographs of the adventure, at AmericanPhotoMag.com. —RUSSELL HART

Mikkel Aaland's shot of wild ponies in Iceland (here); Photoshop legend Russell Brown art directs the view (top).



Wrap up your holiday gift giving with American Photo...

1-year for just \$14.50!



Treat your friends and family to a gift they'll enjoy all year long – a one year gift subscription to American Photo! Each issue of American Photo is packed with breathtaking photography, tips and portfolios from master photographers, camera and equipment reviews, digital imaging techniques, and much more! And at 6 issues for just \$14.50, there's no better value to spread good cheer throughout the year!

AMERICAN
PHOTO

To order your gift subscriptions, call toll-free: 1-877-465-3167

Please mention code 2A25 when calling.

Or write to: American Photo, P.O. Box 52616, Boulder, CO 80322-2616

Canadian orders add \$8.00 per subscription (includes 7% GST); Foreign orders add \$8.00 per subscription for postage. Payment in U.S. funds must accompany order.

GETTING PERSONAL

HOW PHOTOGRAPHER JEFFREY AARONSON CREATED HIS LARGER-THAN-LIFE POLAROIDS OF PEOPLE LOOKING FOR LOVE.



Aaronson (here); "Curvy difficult woman seeking brave unusual man" (below).

Correction A photo in our story about photographer Barbara Kinney and Rosie O'Donnell's For All Kids Foundation (Inside Photography, September/October 2006) was miscaptioned. The image in question was said to be a self-portrait by Kinney; in fact, it was a picture by Kinney of a school girl who was posing with O'Donnell.

Statement of Ownership, Management & Circulation

1. Publication title: *American Photo*
2. Publication Number: 0526-9300
3. Filing date: 8/24/2006
4. Issue frequency: Bimonthly
5. Number of issues published annually: 6
6. Annual subscription price: \$21.00
7. Complete mailing address of known office of publication (not printer): 1633 Broadway, New York, NY 10019. Contact person, Vesta P. Cordero; (212) 767-6531
8. Complete mailing address of headquarters of publisher (not printer): 1633 Broadway, New York, NY 10019
9. Full names and complete mailing addresses of publisher, editor, and managing editor: Publisher, Jeffrey Roberts, 1633 Broadway, New York, NY 10019; Editor, David Schonauer, 1633 Broadway, New York, NY 10019; Managing Editor, Jack Crager, 1633 Broadway, New York, NY 10019
10. Owner: Hachette Filipacchi Media U.S., Inc., 1633 Broadway, New York, NY 10019. 100% of stock is owned by Hachette Filipacchi Magazines (Delaware) Holdings, Inc.
11. Known bondholders, mortgagees, and other security holders owning or holding 1% or more of total amount of bonds, mortgages or other securities: Hachette Filipacchi Magazines (Delaware) Holdings, Inc., 1633 Broadway, New York, NY 10019
12. Tax status: N/A
13. Publication title: *American Photo*
14. Issue date for circulation data below: July/August 2006
15. Extent and nature of circulation:

Average no. copies each issue during preceding 12 months	No. copies of single issue published nearest to filing date
260,721	236,800

- | | | |
|--|---------|---------|
| A. Total number of copies (net press run)..... | 260,721 | 236,800 |
| B. Paid and/or requested circulation: | | |
| (1) Paid/Requested Outside-County Mail Subscriptions Stated on form 3541..... | 166,566 | 149,100 |
| (2) Paid in-county subscriptions stated on form 3541..... | 0 | 0 |
| (3) Sales through dealers and carriers, street vendors, counter sales, and other non-USPS paid distribution..... | 30,000 | 35,000 |
| (4) Other classes mailed through the USPS..... | 0 | 0 |
| C. Total paid and/or requested circulation (sum of 15B(1), 15B(2), 15B(3) and 15B(4))..... | 196,566 | 184,100 |
| D. Free distribution by mail (samples, complimentary, and other free) | | |
| 1. Outside-County as stated on form 3541:..... | 5,510 | 8,000 |
| 2. In-County as Stated on Form 3541..... | 0 | 0 |
| 3. Other classes mailed through the USPS..... | 0 | 0 |
| E. Free distribution outside the mail (carriers or other means)..... | 0 | 0 |
| F. Total free distribution (sum of 15D and 15E)..... | 5,510 | 8,000 |
| G. Total distribution (sum of 15C and 15F)..... | 202,076 | 192,100 |
| H. Copies not distributed..... | 58,645 | 44,700 |
| I. Total (sum of 15G, 15H)..... | 260,721 | 236,800 |
| J. Percent paid and/or requested circulation | 97.3% | 95.8% |

16. Publication of statement of ownership: Publication required. Will be printed in the Jan/Feb 2007 issue of this publication.
17. Signature and Title of Editor, Publisher, Business Manager, or Owner: (signed) Thomas Masterson, Senior Vice President, Consumer Marketing. Date: 9/26/06. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanction (including fines and imprisonment) and/or civil sanction (including multiple damages and civil penalties).

The 20x24 camera that Jeffrey Aaronson used for his Polaroid portraits of "personal" advertisers (see page 115) isn't the familiar colossus that art photographers have come to know and love. It is actually a super-sized mahogany-and-brass Wisner field camera with a red leather bellows big enough to sleep in, and dispenses with its big brother's built-in instant-film processing hardware. Because he could keep the latter in a separate room, Aaronson was able to peel apart and inspect his Polacolor print—a single exposure, unless the sitter blinked—without being swayed by pleas for a reshoot. And his subjects surely would have wanted another chance had they seen themselves in the warts-and-all detail of a 20x24 Polaroid.

Before blinding his sitters with 14,400 watt-seconds of flash, Aaronson recorded each of them reading aloud the personal ad he or she had placed on Craig's List. Those recitations, often deeply affecting, were an essential part of *Maybe It's You's* fall showing at New York's Kashya Hildebrand Gallery. Attached to the wall beside each 30x40 digital print (made on Kodak Endura paper from exacting scans of the original Polaroid) was an iPod Shuffle; visitors plugged in

a borrowed headset to listen while they viewed Aaronson's in-your-face, larger-than-life headshot of the speaker.

At first, the image and the words seem at odds: Aaronson's subjects have a more idealized view of themselves than any sales pitch might have warranted. But the longer you study their flawed faces and listen to their plaintive appeals, the more beautiful they become. Aaronson's sitters come full circle, back online where they started, at AmericanPhotoMag.com. —RUSSELL HART





©Hunter Freeman



Hunter Freeman

HUNTER FREEMAN KNOWS THE ROAD AHEAD CAN BE A ROUGH ONE. HE ALSO KNOWS FRIENDS CAN HELP SMOOTH THE WAY.

"Each day is different, and presents different problems and challenges," says pro shooter Hunter Freeman.

His ultimate triumph over these problems and challenges is best evidenced in a solid body of work full of sly humor and fresh, inviting visuals. Hunter's photos for heavyweight clients like United Airlines, Apple and MSN are infused with inventive scenarios that not only impress, but inspire. He readily admits that "the most important qualities for success are honesty and love. They're vital." Another vital element to Hunter's success is Calumet. It's not only where he gets his photo gear, but it's also where he talks to photo experts who understand him and how to help with the day-to-day challenges. We talked with Hunter about life, love, photography and much more. You can enjoy the complete story, along with a gallery of his images, on our website at www.calumetphoto.com/freeman.

CALUMET
PHOTOGRAPHIC
IT'S WHERE THE PROS GO

1.800.CALUMET [225.8638]

www.calumetphoto.com

New York Boston Philadelphia Chicago San Francisco Los Angeles Santa Barbara Santa Ana San Diego
Belfast Glasgow Birmingham Liverpool London Manchester Amsterdam Rotterdam Antwerpen Berlin Düsseldorf Essen Hamburg München

Why Buy from Calumet?

- Serving professional photographers for nearly 70 years
- Experienced and friendly staff
- Great prices and the widest selection of quality products in the country
- We sell only U.S.A.-warranted products
- 97% of all orders are shipped the same day.

3 WAYS TO SHOP AT CALUMET

VISIT

10 U.S. RETAIL CENTERS
29 WORLDWIDE

ASK ABOUT OUR RENTAL PROGRAM!

Our friendly, expert staff is ready to assist you. See below for store listings.

CALL

1.800.CALUMET (225.8638)

NOW OPEN SATURDAYS!

Call our toll-free number, Monday through Friday, 8 a.m. to 6 p.m. CST and Saturday, 9 a.m. to 5:30 p.m. CST, to speak with a sales representative.

BROWSE

WWW.CALUMETPHOTO.COM

ORDERING, INFO & INSPIRATION

It's easier than ever to use. Sign up today for our newsletter with the latest listings and special offers.

The entire Calumet team has made every effort to assure the accuracy of all information in this advertisement. However, we reserve the right to correct any errors. Prices and specifications are subject to change without notice. Some prices may be subject to quantities on hand.

PURCHASE A PENTAX K100D, K10D, A NIKON D50, D70S OR D80 AND GET A 1GB PROSPEC MEMORY CARD PLUS A THREE-YEAR EXTENDED WARRANTY FOR

ONLY \$50!



Pentax K100D

Compatible with any Pentax lens ever produced, the affordable K100D features a large 2.5" LCD monitor, 11-point autofocus system with single and continuous AF, shake reduction and a sophisticated 16-segment multi-pattern metering system for outstanding image production.

Description	Part No.	Price
K100D w/18-55mm lens	PX0640	CALL

Pentax K10D

Step up from your digital compact in style with this 10.2MP SLR camera. The K10D features a weather-resistant body, shake reduction, a built-in CCD dust-removal system, 22-bit A/D image processing and will capture up to 3 fps.

Description	Part No.	Price
K10D w/18-55mm lens	PX0601	CALL

Nikon D50

This compact camera features high-performance digital processing, incredible rechargeable battery performance, a large 2" LCD, a 5-area autofocus system, seven digital vari programs, i-TTL and Nikon's creative lighting system and 2.5 fps shooting with uninterrupted shooting up to 137 frames!

Description	Part No.	Price
D50 w/18-55mm Lens	NZ0051	CALL
D50 w/18-55mm and 55-200mm Lenses	NZ0052	CALL

Specification	Pentax K100D	Pentax K10D	Nikon D50
Effective MP	6.1	10.2	6.1
Sensor Size	23.5 x 15.7mm	23.5 x 15.7mm	23.7 x 15.6mm
Lens Factor	1.5X	1.5X	1.5X
LCD Size	2.5"	2.5"	2.0"
Memory Card	SD	SD	SD
Size (w x h x d)	5.1 x 3.6 x 2.8"	5.6 x 4 x 2.7"	5.2 x 4 x 3"
Weight (w/o battery)	19.8 oz.	25 oz.	19 oz.
Features	CCD Shake-Reduction System	Weather-Resistant - Shake Reduction	Built-in pop-up flash
Body-Only Part No. / Price	PX0620 / CALL	PX0600 / CALL	NZ0050 / CALL



Nikon DX Lenses

Description	Part No.	Price
10.5mm f/2.8G ED	NT21075	CALL
12-24mm f/4G IF-ED AF-S	NT2139	CALL
17-55mm f/2.8G IF-ED AF-S	NT21374	CALL
18-200mm f/3.5-5.6G VR	NT21378	CALL
55-200mm f/4-5.6G ED AF-S	NT21267	CALL



Nikon's Triple Savings System Rebates

Ask about these money-saving offers on selected Nikon products.

Offers good through January 28, 2007.

† Not all items are available for rent at all of our retail locations. Please call the location nearest you to confirm availability.



Gift Giving is Easy with the Calumet Gift Card!

Ask a Calumet Sales Representative for details or visit www.calumetphoto.com.

THINK RENTAL, THINK CALUMET.

IT'S EASY AND ECONOMICAL TO RENT THE LATEST
CAMERAS, LENSES OR HIGH-RESOLUTION
DIGITAL BACKS AT ANY OF OUR RETAIL LOCATIONS!

PURCHASE A NIKON D200 OR D2XS AND GET
A 2GB PROSPEC MEMORY CARD PLUS A
THREE-YEAR EXTENDED WARRANTY FOR

ONLY \$100!



**6.1
MP**

Nikon D70s

One of Nikon's most popular digital SLR cameras of all time, the D70s features seven digital vari-programs, increased battery performance with new EN-EL3 rechargeable battery, a large 2" TFT LCD monitor, three fps continuous shooting for up to 144 consecutive shots and 3D Color Matrix metering.

Description	Part No.	Price
D70s w/18-70mm lens	NZ0073	CALL
D70s w/18-70mm & 55-200mm lenses	NZ0074	CALL



**10.2
MP**

NEW Nikon D80

Capture exceptional images with this 10.2MP digital-camera body. The D80 inherits Nikon's advanced image-processing engine in addition to 3D Color Matrix Metering II automatic exposure-control for ideal exposures in most lighting situations. Other features include a 2.5" LCD, near-instant power-up of 0.18 seconds, 3 fps of up to 100 JPEG or up to 6 RAW images.

Limited initial availability.

Description	Part No.	Price
D80 w/18-55mm lens	NZ0081	CALL
D80 w/18-135mm lens	NZ0082	CALL



**10.2
MP**

**RENT
ME!**

Nikon D200

The D200 features a 10.2MP DX-format CCD image sensor, a sophisticated 1005-pixel 3D Color Matrix Metering II system, instant power-up in just 0.15 seconds, 5 fps continuous shooting of up to 22 RAW or 37 JPEG shots, an 11-area autofocus system and a 2.5" LCD screen with 170° viewing angle.

Description	Part No.	Price
D200 w/18-70mm lens	NZ1201	CALL
D200 w/18-200mm lens	NZ1202	CALL



**12.4
MP**

**RENT
ME!**

Nikon D2Xs

This rugged, high-resolution camera features a 12.4MP CMOS DX sensor, assisted by a four-channel-sensor output to enhance image processing and color accuracy. Allows 5 fps continuous shooting at 12.4MP and 8 fps at 6.8MP. Other features include 11-area AF system with 9 cross-type AF sensors, a 2.5" LCD monitor and PictureProject software that offers versatile functions for image transfer, image organization, simple image editing and print layout.

Nikon D70s	Nikon D80	Nikon D200	Nikon D2Xs
6.2	10.2	10.2	12.4
23.7 x 15.6mm	23.6 x 15.8mm	23.6 x 15.8mm	23.7 x 15.7mm
1.5X	1.5X	1.5X	1.5X
2.0"	2.5"	2.5"	2.5"
CF	SD	CF	CF
5.5 x 4.4 x 3.1"	5.2 x 4.1 x 3"	5.8 x 4.4 x 2.9"	6.2 x 5.9 x 3.4"
24 oz.	24 oz.	29.3 oz.	38.4 oz.
Power-up in 0.2 sec.	2700 Images Per Battery Charge	Durable, Magnesium-alloy Body	Supports Wireless Image Transfer
NZ0072 / CALL	NZ0080 / CALL	EC2695 / CALL	NZ24026 / CALL



**RENT
ME!**

Nikon Lenses



Description	Part No.	Price
17-35mm f/2.8D AF-S	NT2137	CALL
28-70mm f/2.8D ED-IF AF-S	NT21205	CALL
70-200mm f/2.8G ED-IF AF-S VR	NT21274	CALL
80-400mm f/4.5-5.6D ED VR	NT2142	CALL
60mm f/2.8D Micro	NT2028	CALL
105mm f/2.8G Micro VR	NT21232	CALL



**RENT
ME!**

Nikon Accessories



Description	Part No.	Price
SB-800 Speedlight	NT2616	CALL
SB-600 Speedlight	NT2617	CALL
SU-4 Wireless Speedlight Transmitter	NT2571	CALL
SC-28 TTL Remote Cable	NT2628	CALL
SC-29 AF TTL Remote Cable	NT2630	CALL

1.800.CALUMET [225.8638] www.calumetphoto.com

SAN FRANCISCO, CA 415.643.9275
SANTA ANA, CA 714.285.0143
LOS ANGELES, CA 323.466.1238
SANTA BARBARA, CA 805.965.7053
SAN DIEGO, CA 760.737.6002

NEW YORK, NY 212.989.8500
CAMBRIDGE, MA 617.576.2600
PHILADELPHIA, PA 215.399.2155
CHICAGO, IL 312.440.4920
BENSENVILLE, IL 630.860.7458

MAIL ORDER HOURS:
M-F 8 a.m.-6 p.m. CDT
SAT 9 a.m.-5:30 p.m.
STORE HOURS: Call location for times
or visit our website.

Offers good through JANUARY 31, 2007. Visa, MasterCard, American Express and Discover Card accepted.

CALUMET
PHOTOGRAPHIC
IT'S WHERE THE PROS GO



**PURCHASE AN OLYMPUS E-500 OR E-330,
A SONY A100 OR A CANON DIGITAL REBEL XT
AND GET A 1GB PROSPEC MEMORY CARD PLUS
A THREE-YEAR EXTENDED WARRANTY FOR**

**ONLY
\$50!**



**8.0
MP**

Olympus Evolt E-500 Two-lens Kit

This full-featured SLR camera features 15 easily selectable scene modes, 10 exposure modes and high-resolution 2.5" HyperCrystal LCD. Its pristine Zuiko digital-specific lenses are perfectly matched to the camera's 4/3 full-frame transfer image sensor to deliver sharp, bright, colorful pictures from edge-to-edge.

Description	Part No.	Price
E-500 w/14-45 & 55-200mm lenses	OM0092K	CALL



**7.5
MP**

Olympus Evolt E-330 Kit

This is the world's first digital SLR to offer "live" viewing through the color LCD, making it easier to compose and capture the perfect shot. The 2.5" LCD swivels and its Zuiko digital-specific lenses are perfectly matched to the camera's 4/3 full-frame transfer type image sensor. The E-330 also features a patented dust reduction system that uses a supersonic-wave filter for cleaner images.

Description	Part No.	Price
E-330 w/14-45mm lens	OM0086K1	CALL

\$999⁹⁹



**10.2
MP**

Sony Alpha A100

The A100 is built on the foundation of 16 million Minolta Maxxum A-mount lenses dating back to 1985. It features a 10MP APS CCD that gives great results in low-light situations. The A100's image stabilization is built into the body so that any lens you use will benefit from it. It utilizes both static-free anti-dust coating on the CCD filter and anti-dust vibration that automatically shakes the CCD to dislodge dust each time the camera is shut off. A continuous-burst mode lets you capture up to 3 fps.

Description	Part No.	Price
A100 w/18-70mm lens	SZ0801	CALL



**10.1
MP**

Canon Digital Rebel XT

Enjoy high performance, ease-of-use and great value with this new camera that features a 10.1MP CMOS sensor, a 2.5" LCD monitor, a self-cleaning sensor and Picture Style technology. The Rebel XT is capable of fast 3 fps shooting with 27-frame burst and a 0.2-second startup time. It also offers high precision, wide-area 9-point autofocus and accepts over 60 EF and EF-S lenses.

Limited initial availability.

Description	Part No.	Price
XTi Body (B) w/18-55mm lens	EC2821	CALL
XTi Body (S) w/18-55mm lens	EC2826	CALL
XTi Body (B) w/17-85mm lens	EC2822	CALL

B=Black S=Silver

Specifications	Olympus E-500	Olympus E-330	Sony Alpha A100	Canon Rebel XT
Effective MP	8.0	7.5	10.2	10.1
Sensor Size	17.3 x 13mm	17.3 x 13mm	23.6 x 15.8mm	22.2 x 14.8mm
Lens Factor	2X	2X	1.5X	1.6X
LCD Size	2.5"	2.5"	2.5"	2.5"
Memory Card	xD/CF	xD/CF	Memory Stick Duo/CF	CF
Size (w x h x d)	5.3 x 3.7 x 2.6"	5.5 x 3.4 x 2.8"	5.3 x 3.8 x 2.9"	5 x 3.7 x 2.6"
Weight (w/o battery)	15.3 oz.	19.4 oz.	19 oz.	18 oz.
Features	Supersonic Wave Filter Dust Reduction	Supersonic Wave Filter Dust ReductionLive View - Tilting LCD	Super SteadyShot In-Camera Image Stabilization	Auto Dust-Cleaning System
Body-Only Part No. / Price	OM0085 / CALL	OM0090 / CALL	SZ0800 / CALL	EC2820(B) EC2825 (S) / CALL



Olympus Digital-Specific Lenses

Description	Part No.	Price
11-22mm f/2.8-3.5	OM0200	CALL
14-54mm f/2.8-3.5	OM02015	CALL
40-150mm f/3.5-4.5	OM02035	CALL
50-200mm f/2.8-3.5	OM0204	CALL
35mm f/3.5 Macro 1:1	OM0205	CALL
50mm f/2.0 Macro	OM0206	CALL
150mm f/2.0	OM0207	CALL
300mm f/2.8	OM0208	CALL

Sony A100 Lenses

Description	Part No.	Price
11-18mm f/4.5-5.6	SZ0911	\$649.95
18-200mm f/3.5-6.3	SZ0920	\$499.95
75-300mm f/4.5-5.6	SZ0940	\$229.95
50mm f/2.8 Macro	SZ0988	\$479.95
100mm f/2.8 Macro	SZ0990	\$679.95



**Great Financing
Deals Available.**

Ask a Calumet Sales Representative for details or visit www.calumetphoto.com



PURCHASE A CANON EOS 30D, EOS 5D, EOS-1D MARK II N OR EOS-1Ds MARK II AND GET A 2GB PROSPEC MEMORY CARD PLUS A THREE-YEAR EXTENDED WARRANTY FOR

ONLY \$100!

RENT ME†

Canon EOS 30D



Experience some of Canon's latest operational features with this 8.2MP digital SLR camera. The EOS 30D features a 2.5" LCD monitor, true spot metering, a durable new shutter mechanism and Canon's Picture Style feature for superior command of in-camera color, contrast and sharpness. It also offers user-selectable high-speed and low-speed continuous shooting at 5 fps or 3 fps; 30 (JPEG), 11 (RAW) or 9 (RAW+JPEG) consecutive frames when set at 5 fps and fast 0.15-sec. start-up time.

Description	Part No.	Price
EOS 30D w/18-55mm lens	EC2731	CALL
EOS 30D w/17-85mm IS lens	EC2732	CALL

***REBATE VALUE:**
\$100 Single/\$200 Double

Canon DOUBLE-REBATE BONUS*

* Buy any one of the eligible Canon products on this page and receive the single rebate value. Buy two or more and receive double rebate value for each item.

Hurry! Rebates end January 13, 2007.

RENT ME†

Canon EOS 5D



This exciting camera features a full-frame 12.8MP CMOS sensor that eliminates lens-conversion factor, 3 fps shooting for up to 60 JPEG or 17 RAW images, advanced 9-point AF and a 2.5" LCD that can be viewed at angles up to 170°. It also includes a high-precision 9-point AF with six additional supplemental points surrounding the center point for superior focus tracking.

***REBATE VALUE:**
\$300 Single/\$600 Double

RENT ME†

Canon EOS-1D Mark II N



For the photographer who spends most of the time working in the field, the EOS-1 D Mark II N is sealed from dust and moisture for maximum performance. This amazing camera captures up to 8.5 fps for up to 48 frames in one burst. It also features a large 2.5" LCD and Picture Style technology for in-camera sharpening and greater control of color rendition.

***REBATE VALUE:** Double your lens- or flash-rebate value with items purchased with either the EOS-1D Mark II N or EOS-1Ds Mark II.

RENT ME†

Canon EOS-1Ds Mark II



This fantastic full-frame camera offers high-performance and high-resolution images. The EOS-1 Ds Mark II captures up to 32 consecutive shots at speeds up to 4 fps, offers shutter speeds from 1/8000 to 30 sec., a 1/250 flash synchronization and near-instant focusing using a 45-point AF system. Its 21-zone metering sensor provides precision exposures and its 100% viewfinder coverage shows you the entire frame before you take the picture so you get exactly what you want.

Canon EOS 30D	Canon EOS 5D	Canon EOS-1D Mark II N	Canon EOS-1Ds Mark II
8.2	12.8	8.2	16.7
22.5 x 15mm	35.8 x 23.9mm	28.7 x 19.1mm	36 x 24mm
1.6X	1.0X	1.3X	1.0X
2.5"	2.5"	2.5"	2"
CF	CF	SD/CF	SD/CF
5.7 x 4.2 x 2.9"	6 x 4.4 x 3"	6.1 x 6.2 x 3.1"	6.1 x 6.2 x 3.1"
24.7 oz.	28.6 oz.	43.2 oz.	42.9 oz.
True Spot Metering	Full Frame / Lightweight Magnesium-Alloy Body	Water-Resistant body	Full Frame
EC2730 / CALL / *\$100 Single/\$200 Double	EC2675 / CALL / *\$300 Single/\$600 Double	EC2695 / CALL	EC2770 / CALL

Canon EF Lenses

Canon

Description	Part No.	Price	Rebate Single/Double
17-40mm f/4L USM	CA40611	CALL	\$45/\$90
24-105mm f/4L IS USM	CA40646	CALL	\$50/\$100
28-135mm f/3.5-5.6 IS USM	CA4070	CALL	\$20/\$40
70-200mm f/4L USM	CA4079	CALL	\$35/\$70
100-400mm f/4.5-5.6L USM	CA4084	CALL	\$40/80

Canon Speedlites and Accessories

RENT ME†

Canon

Description	Part No.	Price	Rebate Single/Double
Speedlite 580EX	CA40165	CALL	\$15/\$30
Speedlite 430EX	CA41031	CALL	\$10/\$20
Speedlite Transmitter ST-E2	CA4138	\$229.99	—
Off-Camera Shoe Cord II	CA4245	\$64.99	—

† Not all items are available for rent at all of our retail locations. Please call the location nearest you to confirm availability.

1.800.CALUMET [225.8638] www.calumetphoto.com

SAN FRANCISCO, CA 415.643.9275
SANTA ANA, CA 714.285.0143
LOS ANGELES, CA 323.466.1238
SANTA BARBARA, CA 805.965.7053
SAN DIEGO, CA 760.737.6002

NEW YORK, NY 212.989.8500
CAMBRIDGE, MA 617.576.2600
PHILADELPHIA, PA 215.399.2155
CHICAGO, IL 312.440.4920
BENSENVILLE, IL 630.860.7458

MAIL ORDER HOURS:
M-F 8 a.m.-6 p.m. CDT
SAT 9 a.m.-5:30 p.m.

STORE HOURS: Call location for times
or visit our website.

Offers good through JANUARY 31, 2007. Visa, MasterCard, American Express and Discover Card accepted.

CALUMET
PHOTOGRAPHIC
IT'S WHERE THE PROS GO

AMERICAN PHOTO

SCHOOLS AND WORKSHOPS

2006 Winter & Summer WORKSHOPS & MASTER CLASSES



© Sean Duggan

For 33 years, one of the world's great learning centers in traditional and digital photography. Study with the world's most important artists and professionals with programs in:

Rockport, Maine • Paris, France
Uganda, Africa • Oaxaca, Mexico
Sanlucar, Spain • Tuscany, Italy

Complete course listings online at
www.TheWorkshops.com

The Maine Photographic
WORKSHOPS

PO Box 200 • Rockport, ME 04856

To request a catalog call: 877.577.7700, or 207.236.8581

Nikon School®

Two one-day courses devoted to helping the everyday digital photographer get the most out of their picture-taking experience.

Introduction to
Digital SLR Photography (\$119)

Next Steps in Digital Photography-
Streamlined Workflow Techniques (\$159)

10/14-15/06 Southbury CT	1/20-21/07 Orlando FL	4/14-15/07 Chicago IL
10/21-22/06 Chicago IL	1/27-28/07 Berkeley CA	4/21-22/07 Philadelphia PA
10/28-29/06 Washington DC	2/3-4/07 Baltimore MD	4/28-29/07 St Louis MO
11/11-12/06 Cincinnati OH	2/10-11/07 Houston TX	4/28-29/07 Miami FL
11/18-19/06 Los Angeles CA	2/24-25/07 Phoenix AZ	5/5-6/07 Boston MA
11/18-19/06 San Jose CA	3/3-4/07 Ann Arbor MI	5/19-20/07 Sacramento CA
12/2-3/06 New York NY	3/10-11/07 New York NY	6/2-3/07 New York NY
1/6-7/07 Boston MA	3/17-18/07 Dallas TX	6/2-3/07 San Diego CA
1/13-14/07 Seattle WA	3/24-25/07 Atlanta GA	6/9-10/07 Syracuse NY
	3/31-4/1/07 Denver CO	

Visit nikonschool.com
(631) 547-8666

SCHOOLS AND WORKSHOPS

The Perfect Blend of Travel & Learning

Venice Carnival • Tuscany • Provence
New York • India • Namibia • Ireland • Sicily



The Venice School
of Photography



www.veniceschoolofphotography.com

SCHEDULE - 2007

- Yellowstone in Winter
- Death Valley
- Bryce Canyon
- Southern Arizona
- Antelope Canyon
- Oregon Gold Coast
- Grand Tetons
- Monument Valley

Acrey's

**PHOTOGRAPHIC
EXPEDITIONS & WORKSHOPS**

SINCE 1978 • 1.865.406.9572

www.Acrey.com

When
"good
enough"
just isn't

West Michigan

PHOTOWORKS

www.wmphotoworks.com

800-365-2376

INTERNET

Cialis **VIAGRA**
10 Tablets for \$99 **LEVITRA**
Deal on the Internet!
NetDr Free Overnight
Shipping for
New Patients!
U.S. Physicians and Pharmacists
1-866-870-6003 www.netdr.com

Palm Beach Photographic Centre

FOTOFusion® 2007

January 16-20

Where Creativity &
Technology Fuse

www.fotofusion.org

12th Annual International Festival
of Photography & Digital Imaging

LEARN FROM
THE MASTERS.
OVER 130 EVENTS YOU
WON'T WANT TO MISS!

FotoFusion Technology Centre
Seminars & Panels • Book Signings
Photo Field Trips • Fusion-Schmooze Parties
Portfolio Reviews • Hands-on Photoshop® Workshops

55 NE SECOND AVENUE, DELRAY BEACH, FL 33444 • 561-276-9797

Canon

The Palm Beach Post

Palm Beach County Florida

PHOTO EQUIPMENT & ACCESSORIES

CAPTURE ONE GET MORE FROM RAW

Capture One – the first choice of professional photographers

Capture One RAW workflow is the best way to convert RAW files to photographic images.

For reseller addresses and camera support info see:
www.phaseone.com/american

Download FREE trial version TODAY:
www.phaseone.com/american



PHASE ONE

VisibleDust

Trust the Science

There is only ONE Sensor Brush™



"To my mind the best sensor cleaning tools on the market are from VisibleDust."

- Michael Reichmann/luminous-landscape

The Highest Standard in Sensor Cleaning
HIGH-TECH. PERFORMANCE. SAFETY

www.VisibleDust.com

*VisibleDust Products are Protected by US and International Patents and Trade Marks

PHOTO EQUIPMENT & ACCESSORIES

World's Only 4x5 with Combined Coupled Rangefinder/Viewfinder And 100% Parallax Correction

"For our money, it's the easiest to use, lightest weight and most responsive LFr yet."
Popular Photography, Dec 2002

• EDITORS CHOICE American
AWARD 2003 from PHOTO

"The smartest thing I've seen in a long time."
Patrick Demarchelier

Available Only Through:
littman45single.com

Denny Manufacturing Co., Inc.
Exquisite Backdrops, Props and Photographic Accessories Catalog

The World's Largest Manufacturer of Backdrops, Props and Related Studio Accessories.

Order your **FREE** catalog today!

800.844.5616
www.dennymfg.com

Image above shot on our Old Master Background OM2396 • Libya

DIGITAL IMAGING

BIGPOSTERS.COM
HUGE DISCOUNTS from your DIGITAL FILES

\$25	24"x36" Full Color Photo Print	36"x48" ...\$50	WE PRINT ON OTHER MATERIALS: CANVAS, SILK, VINYL, BACKLIT AND MANY OTHERS
		48"x72" ...\$125	
		60"x84" ...\$210 other sizes available	

Visit us on the web: www.BIGPOSTERS.com

1-888-880-HUGE

NEW PRODUCTS

Think outside of the frame....

*Acrylic Photo Mounting
On High Quality Solid Wood Base*

- Many types of wood
- Standard sizes: (29"x29"; 29"x41")
- Custom orders welcome

Other Services:

- Board mounting
- Custom cutout acrylic mount
- Photo enlargements
- Personalized posters
- Personalized gifts

Unique new mounting style accentuates your valuable photos/digital art. Great for home/studio/gallery. Affordable standard pricing. www.christomcreations.com, Tel: 951-295-5320

INSTRUCTION

PixPen™
The Pen That's A Picture Frame

Holds Photos up to 2 1/2" x 1 3/4"

800.322.1270
www.CottageMills.com



H-LPP

HoodLoupe™ Professional

What the Pros use for optimum glare free viewing!

HoodLoupe™ Professional is worn around your neck just like a normal loupe. When it is time to review your shot, bring HoodLoupe™ up to your image for complete glare free viewing. HoodLoupe™ has a ± 3 diopter to accommodate those with less than perfect vision. Comfortable lanyard and compact protective storage case included.



H-RAV

Universal Right Angle Viewfinder

Great for macro photography, copy stand, and low angle shots. H-RAV features include a built in diopter with 1X and 2.5X capability, full 360 degree rotation and universal mounting attachments for all Canon, Nikon, Fuji, Olympus and Pentax digital SLR cameras. Compact, protective storage case included.



Go to www.HoodmanUSA.com to find a dealer near you or call 800.818.3946 for more information.

ONE THOUSAND WORDS...



© Ami Vitale

1000

They are the moments that have impacted our lives... the indelible images that become etched into society's collective mind. In the relatively short time that man has used the power of photography to educate, inspire, document and shape modern culture, Nikon cameras have captured some of the most powerful and poignant moments ever witnessed. Evoking emotion and provoking thought, long after first view – a powerful photograph can render a poet's adjectives pallid; here then is such an image, "a picture is worth a thousand words..."

Ami Vitale is one photojournalist who is constitutionally incapable of being a detached, dispassionate observer of people or their environment. If her images are uniquely powerful it's because she is always profoundly engaged in and affected by everything around her. Indeed, that is what enables her to produce images of such breathtaking beauty and profound sadness that express the intense polarities of the human condition. The haunting picture on this page, taken from Vitale's magnificent and heartrending series on Kashmir, is an exquisite

example. Taken with a Nikon D1x and 17-35mm f/2.8 Zoom-Nikkor lens, it shows a group of villagers forlornly waiting in a desolately beautiful encampment while the Indian army conducts a house-to-house search of their homes for Muslim militants from Pakistan.

"When I came upon this incredible scene, I knew something was horribly wrong," says Vitale. "It was wintertime and bitterly cold, which is why most of the people in the picture are wearing phirins, traditional

AMI VITALE



wool coats. There were Indian soldiers watching, so I just fired off a few shots without asking any questions. However, I later found out that these people had been waiting wearily in that spot, with no shelter or sanitary facilities and little food, for over two days just to get back into their homes! It was unspeakably sad, just another example of the absurd nature of war and conflict. Yet somehow there was hope, just as there is a tinge of greenery amidst the desolation."

"I'm not just a photographer but a storyteller," notes Vitale. My goal is not to create stunning images, but to reveal the truth of peoples' lives in a respectful way. I want to tell it from their perspective. It's not about me. I am there to listen, to respect their culture, and to hear what they have to say. I consider it a great privilege to be there, and very fortunate to be able to convey the reality of their lives as I experience it. People are very smart and able to sense your real motivation. They let me into their lives because they know that I'm not an intrusive outsider—insofar as is humanly possible I'm one with them."

Ami Vitale was captivated by photography at an early age, but began to pursue photojournalism seriously in 1998 at the age of 27. "I studied international relations, which motivated me to try to understand why things are the way they are in the world," she observes, "and subsequently I was a photo printer at the Smithsonian, and a picture editor at AP for 4-5 years. All this gave me a good grounding in what makes a successful photograph and inspired me to enter the field. I realized I might achieve something unique by merging my academic background and practical hands-on experience."

"My approach to the world was also shaped by a transformational experience that began with a six-week visit with my sister who was in the Peace Corps in a remote Fulani village in Guinea-Bissau," notes Vitale. "I was so taken with the place and the people that I went back and lived there for six months under primitive conditions. Well, something happens when you spend time with people—you begin to see similarities. The Fulani are nomads who have only recently tried to settle in one place, but I felt a kinship with them that goes far beyond words—something I can only express fully through photography."

"I started shooting with a 35mm Nikon N90 in college," says Vitale "and then made the switch to pro digital Nikons like the D1x, and my current camera, a D2xs. I'm very comfortable with the ergonomics and feel of Nikons and the fact that they're lighter than other pro DSLRs is a big plus. Nikons are also tough and stand up to hard use—that's very important in my kind of work. I'm no super-techie—I was shooting JPEGs and switched to the superior NEF raw format only when I got my D2xs. I usually carry a simple two-lens outfit—17-35mm f/2.8 and 80-200mm f/2.8 Nikkors—because I don't want to scare people or make them

uncomfortable, I really like the way the colors look with Nikon cameras and Nikkor lenses, even when shooting in low light. Indeed, some recent low-light shots I took in Asia look a lot better than images I had seen shot under similar conditions with other cameras."

Ami Vitale has just moved back to the States, but for the last several years she was based in New Delhi and has traveled extensively in India, Asia, Europe, the Middle East and Africa. Her images and stories have appeared in major publications, including National Geographic Adventure, Geo, Time, Newsweek, The New York Times Magazine, and Smithsonian Magazine, among many others. Among the 27 major awards listed on her resume are the 2003 National Press Photographers (NPPA) Magazine Photographer of the Year and the 2005 Magazine du Quebec Grands Prix for Reportage Photo-Arts de Vivre.

"Something very profound happened to me in Kashmir," admits Vitale. "Kashmir, described by emperors going back to the 16th century as 'Paradise on Earth,' is located in the middle of the Himalayas. It's a place of unparalleled physical beauty where the practice of Sufism, the gentle, mystical sect of Islam, predominates. The sheer poetry of life there captured my heart. But Kashmir is also a place that is being torn asunder by human conflict. My mission is to show both these aspects, and you can't do that by being indifferent. Ultimately we are all one, and everything we do has consequences. That's why the knowledge and understanding that can be conveyed through photography is crucial. I have no lofty goals—I can only offer mini-steps undertaken with love and compassion. That's all I can do—and I don't even know what the end result will be. I just want people to care about the world around them."



At the heart of the image™

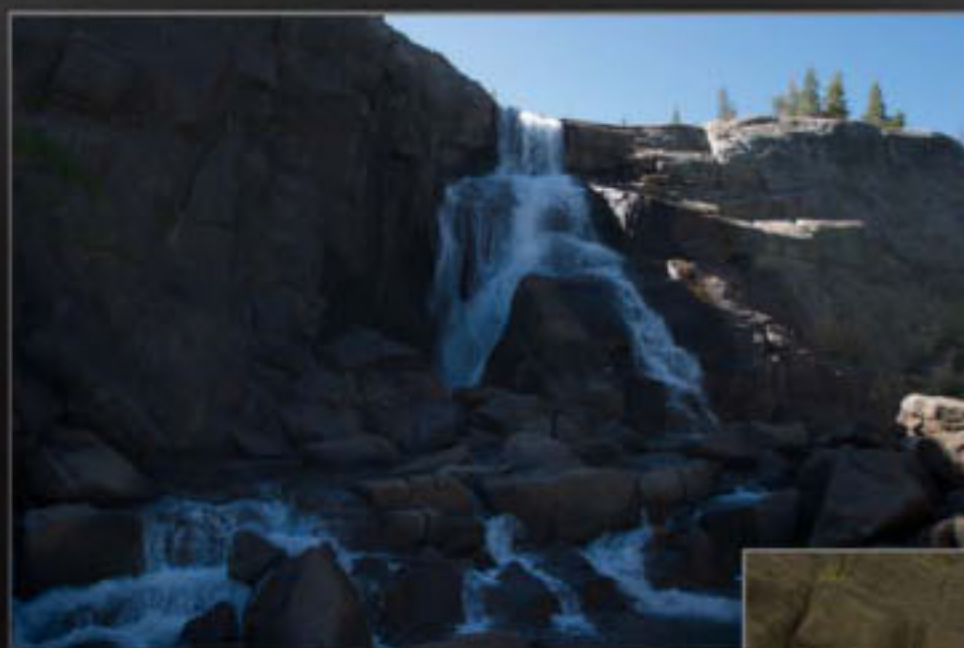
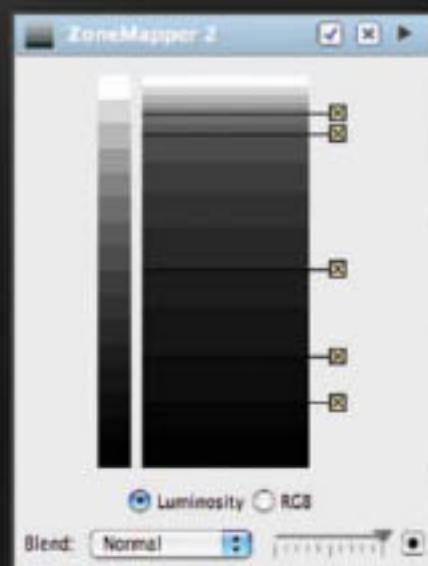


Finally, a next-generation
photo editing app that's
actually written
for the **next generation.**

AVAILABLE ON:



original image



*With LightZone's unique tools
based on Ansel Adams' Zone
System you can easily make
precise tonal adjustments on
your images and you can use
powerful masking techniques
simply drawing on the screen.*

LightZone Features:

- A comprehensive photo editing solution complete with powerful layers and masks.
- Easy to use – you can be a pro photographer in days!
- Real-time image processing.
- Small edit files increase productivity and minimize storage space.
- Non-destructive editing insures you never lose your original image.

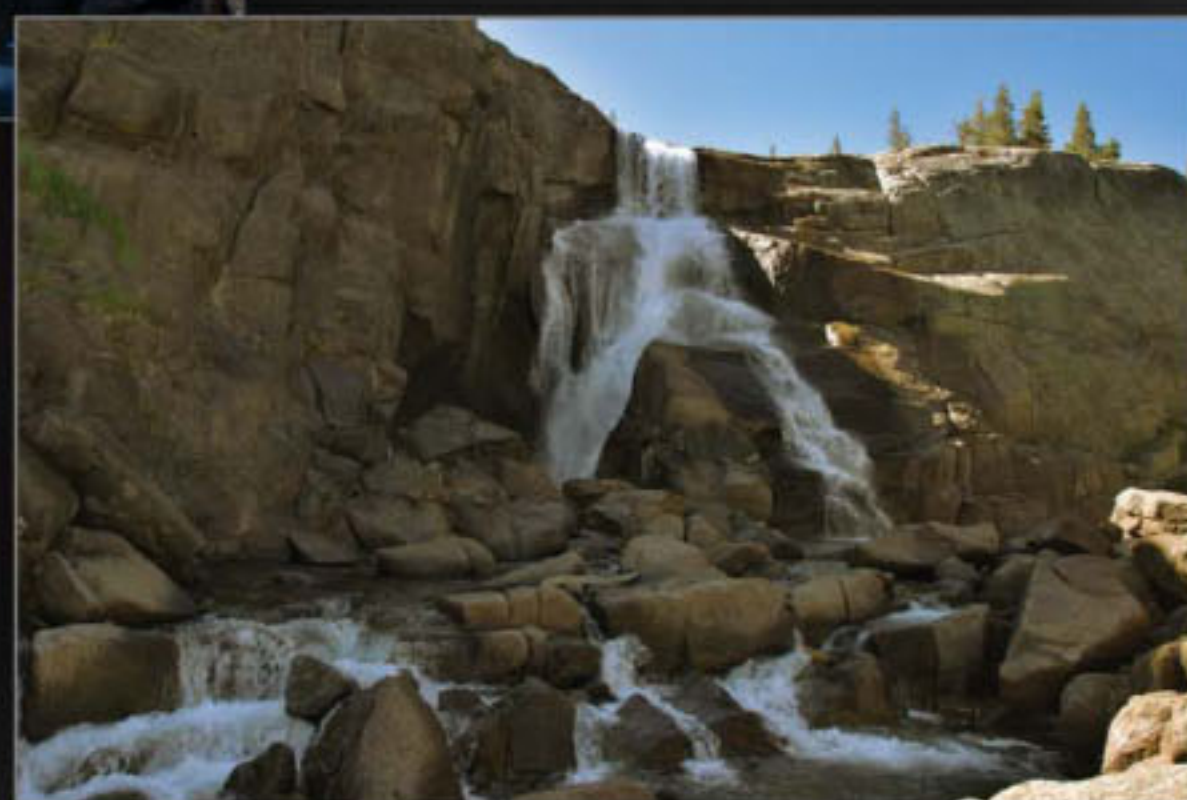


image after editing in LightZone

Light Crafts, LightZone, ZoneMapper, ZoneFinder, and RegionMacquer are registered trademarks of Light Crafts, Inc. All other trademarks are properties of their respective holders.

Special Holiday Offer:
Get LightZone version 2.0
now for the 1.6 price!

www.lightcrafts.com/ap

650.331.1989

info@lightcrafts.com



lightzone

the essential photo editor for digital photographers